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THE ART
- of -
PAINTING
A. Coypel In.
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THE Art of Painting, AND THE LIVES OF THE PAINTERS:

CONTAINING,

A Compleat Treatise of *Painting*, *Designing*, and the Use of PRINTS: With Reflections on the Works of the most Celebrated PAINTERS, and of the several *Schools* of *Europe*, as well ANCIENT as MODERN.

Being the Newest, and most perfect Work of the Kind extant.

Done from the French *of Monsieur* De PILES.

To which is added, An

ESSAY towards an *English-School*,

With the *Lives* and *Characters* of above 100 PAINTERS.

——— *Ego nec Studium sine divite Venâ,*
Nec rude quid prosit video Ingenium: —Horat. de Arte Poet.

LONDON:
Printed for *J. Nutt* near *Stationers-Hall*, 1706.

TO

ROBERT CHILD. Esq;

SIR,

'TIS *one of the greatest Encouragements to most Writers, that they generally Address to Persons who knowing little of the Subject they treat of, it gives them an Opportunity to say as many kind Things as they please of their own Productions, without fear of Reprehension: But this Advantage I have entirely lost; for in speaking of Painting to you, Sir, I speak to One of the best Judges of that noble Art, which is not to be understood without Penetration, Delicacy, good Sence, a refin'd* Taste, *and a Portion of that* Genius *which inspir'd the Painter in his Performance. If I should say things boldly to you, and as of my own Knowledge, you would easily detect the Deceit, and my Presumption would be more unpardonable than my Ignorance. Yet, tho' I must be very Cautious how I go out of My*

Depth, leſt I ſink when I attempt to Swim, I may venture farther on your Candour and Humanity than on my own Judgment, were it to the full as good as I could wiſh it.

'Tis the Happineſs, Sir, of Men of your Fortune, that they can Read and See what they think fit for their Pleaſure or Inſtruction; but this Benefit rather expoſes than improves Many, who have not a true Reliſh of the Things about which they are curious. Vaſt Libraries ill-choſen *are rather Rubbiſh than Curioſities; and numerous* Collections *of Pictures injudiciouſly made, are the ſport and contempt of the Spectator, and a Reflection on the Owner. But when ſuch Libraries and Collections excel alike in Number and Value, they are Treaſures of which the greateſt Princes are proud. There's no Gentleman in* England *who has any thing of this kind in greater Perfection than your ſelf, who poſſeſs ſomething of ſeveral of the beſt* Maſters *that are ſpoken of in the following Treatiſe, and every Day in your own Houſe (the Ornament of the fineſt Square in* Europe*) you behold ſome of the Wonders that the Hands of* Paolo Veroneſe, Guido, Nicholas Pouſſin, Carlo

Carlo Maratt, *and other excellent Artists have produc'd. By the Nicety of your Choice the World admires that of your* Goût, *and are surpriz'd to see so many rare Things together in a Country where Painting, and the Politer* Arts, *are not so much encourag'd as in those Places, where, perhaps, the Nobility and Gentry are not so well qualify'd to judge of Merit, nor so well able to reward it as in* England. *Yet, there are even here some few Illustrious Persons, and Men of Worth and Honour, who are sollicitous for the Prosperity of the* Arts, *and contribute, by their Studies and Bounty, towards making them flourish and prevail among us.*

Painting *is Sister to* Poetry, *the Muse's Darling, and tho' the latter is more Talkative, and consequently more able to push her Fortune, yet Painting, by the Language of the Eyes, and the Beauty of a more sensible Imitation of Nature, makes as strong an Impression on the Soul, and deserves, as well as Poetry, Immortal Honours.*

Consuls, Emperors *and* Kings *have entertain'd themselves with the Exercises of*

Poetry, *and exalted the* Muſe *by the Homage they paid her: As much is to be ſaid for* Painting. *One of the four Houſes of the* Fabii, *as Eminent as any in* Rome, *aſſum'd the* Name *of* Pictor, *for that* Fabius, *their Anceſtor, painted the Temple of* Health, *and was eſteem'd the Founder of the Old* Roman *School. More than one of the Emperors in the* Bas Empire, *ſpent many Hours with a* Pallet *and* Pencil, *and, in the laſt Century,* Lewis XIII. *learnt to* Deſign *of* Vouet. *The late Queen* MARY *of Glorious Memory, and her Siſter our preſent Gracious Sovereign Queen* ANNE, *were both inſtructed in this Art by* Gibſon *the* Dwarf. *All the Children of the Queen of* Bohemia, *Daughter to King* James I. *were taught to Paint by* Hontorſt, *and, among the reſt, the Princeſs* Sophia, *who, with her Siſter the Abbeſs of* Maubuiſſon, *ſays Monſieur* de Piles, ſe diſtinguerent par l'habileté de leur Pinçeau. Alexander the Great *was not ſo fond of his* Miſtreſs, *as of his* Painter, *for he parted with her to pleaſe him, and our own King* Charles I. *delighted more*

in

in Painting than in all the other Sciences, as much a Master as he was of all. But you, Sir, are too well acquainted with the History of the Art *to be pleas'd with any Information from Me, nor does it want any other Recommendation than the Delight it at once affords the most sublime Faculty of the Soul, the* Judgment, *and the most delicate Sence of the Body, the* Sight *to engage the Protection of the* Curious: *And as you are so in a very high Degree, I hope, Sir, this will be no ungrateful Offering, since, as far as our Author is concern'd, 'tis the most compleat and exact Discourse of the Kind that ever was publish'd in so small a Compass.*

The Dissertation *before his* Abridgment *of the* Lives *of the* Painters *has been thought admirable by* severe Criticks, *and the* Rules *he lays down for Painting, so just, that they might serve also for* Poetry. *I do not say this, Sir, to biass your Opinion in his favour, that would be equally vain and arrogant; you are so well acquainted with our Author in his own Language, that it will be easy for you to judge whether he deserves the Character which is given of him or not. He calls his Account of the*

Painter's Lives an Abridgment, *and that with good reaſon, for you will immediately perceive that he induſtriouſly avoids entring into the* Détail *of their Actions: Indeed, the greateſt of them* Leonardo dá Vinci, Michael Angelo, *and Sir* Peter Paul Rubens *only excepted, did nothing of Conſequence enough, otherwiſe than as* Painters, *to give occaſion for any thing to be ſaid of them worthy the notice of the* Publick. *In their private Capacities their Lives were like the reſt of the Bulk of Mankind, too mean for the Pen of an* Hiſtorian, *and Monſieur* de Piles *has thought fit to let his ſhort Hiſtory of them contain only ſuch of their Actions as ſerv'd to give the World the beſt* Idea *of them as* Painters. *He has incerted none but what had ſome Relation or other to their Art, and that was eaſily done in a few Pages, and ſometimes in a few Lines, unleſs he had deſign'd to write a Hiſtory of* Pictures, *and not of* Painters. *I believe Gentlemen's Curioſity, in this Caſe, will go no farther than to know where the* Painter *was born, whoſe Diſciple he was, what was his* Manner, *how he*

he Executed it, which were his beſt Pieces, and when he Dy'd. Our Author *tells us in his* Preface, *that he had ſeen all the remarkable Books of this kind, and after he had Examin'd* Vaſari, Ridolfi, Carlo Dati, Baglioni, Soprani, *the Count* Malvaſia, Pietro Bellori, Van-Mandre, Cornelius de Brie, *Felibien, Sandrart and others, thought his* Abridgment *neceſſary as well as his* Diſſertation, *for large Volumes on the Lives of Private Men, muſt certainly contain many trivial Things, and conſequently prove tireſom. There are few who have Leiſure or Application enough to run thro' Ten or Twenty Books on an* Art *which was intended chiefly for Pleaſure, tho' it has alſo its Opportunities of Inſtructing, as is made appear, we hope, in the following* Tranſlation.

His Reaſons had the ſame Weight with Me in the Eſſay *towards an* Engliſh School. *I have written of the* Engliſh Maſters, *more as they were* Painters *than as they were Men: And yet I have, with much Pains and Trouble, gather'd together, from the beſt Authorities, Materials enough*

to

to make some of the Lives larger than Monsieur de Piles *has done his. I would not meddle with those* Masters *that are living, as well knowing that's a tender Affair, and not to be touch'd without running the Risque of giving general Offence. If Discretion would have permitted me to do it, I might have enlarg'd and adorn'd* Our School *so much, that neither the* Roman, *nor the* Venetian, *would have had cause to be asham'd of its Company. As it is, 'tis more than a Match for the* French; *and the* German, *and* Flemish-Schools, *only excel it by the Performances of those* Masters *whom we claim as our Own.* Hans Holbein *and* Van-Dyck *are as much* Ours, *as* Sebastian *of* Venice *belongs to the* Roman-School, Spagnoletto *to the* Lombard, *or* Ellis *and* De Champagne *to the* French: *Nor have we a small Title to Sir* Peter Paul Rubens, *for 'twas the Protection and Friendship of the Duke of* Buckingham, *that procur'd him the Opportunities he had of distinguishing himself above others of his Contemporaries and Country-Men of the same Profession. 'Twas the Duke of* Buckingham *that*

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recommended him to the Governor of the Netherlands, *as a proper Person to reside at the Court of* England, *as the King of* Spain's *Minister. 'Twas here that he perform'd some of his best Pieces, and here that he acquir'd the Character of a* States-Man, *which, no doubt, was a considerable Advantage to his Reputation as a* Painter.

But why should we be so unjust to our selves, as to think we stand in need of an Excuse, for pretending to the Honour of a School *of* Painters *as well as the* French, *who have been in Possession of it almost as long as the* Italians. *You know, Sir, by the many Beautiful Pieces you have seen of the Principal Masters of both Nations, that if they have had their* Vouets, *their* Poussins, *and* le Bruns, *we have had our* Fullers, *our* Dobsons, *and our* Coopers; *and have not only infinitely out-done them in* Portraits, *but have produc'd more* Masters *in that kind, than all the rest of* Europe.

We may also affirm, that the Art *is endebted to us for the Invention of* Mezzo-Tinto, *and the Perfection of* Crayon-Painting. *By our Author's Account of* Pastils

Paſtils, *a name formerly given to* Crayons, *one may ſee that the* Italians *had a very ſlight Notion of a* Manner *that is practis'd here with ſo much Succeſs. They made their* Drawings *on a grey Paper, with black and white Chalk, and left the Paper to ſerve for the Middle-*Tint. *Their Colours were like ours, dry, without any Mixture of Oil or Water. Our Country-Man, Mr.* Aſhfield, *multiply'd the Number and Variety of* Tints, *and painted various Complexions in Imitation of Oil, and this* Manner *has been ſo much improv'd among us, that there's no ſubject which can be expreſs'd by Oil, but the* Crayons *can effect it with equal Force and Beauty.*

You, Sir, who are ſo good a Critick, and ſo generous a Patron of the Art, *cannot but wiſh we had the ſame Advantage as other* Schools *have in an* Academy. *'Tis true, we have ſeveral admirable* Collections, *and your own in Particular, whoſe Pieces are enough to inform the moſt induſtrious* Diſciple, *and inſpire his* Genius *to arrive at a Maſtery in the* Art. *I have heard a famous* Painter *aſſert,* That our

Engliſh

English Nobility and Gentry may boast of as many good Pictures, of the best *Italian* Masters, as *Rome* it self, Churches only excepted, *and yet 'tis so difficult to have Access to any of these* Collections, *unless it be to yours, Sir, who seem to have made your excellent* Collection, *as much for the publick Instruction, as for your own private Satisfaction, that they are, in a great measure, render'd useless, like Gold in Misers Coffers. Had we an Academy we might see how high the* English *Genius would soar, and as it excels all other Nations in* Poetry, *so, no doubt, it would equal, if not excel, the greatest of them all in* Painting, *were her Wings as well imp'd as those of* Italy, Flanders *and* France. *As for* Italy, *her Academies have kept her Genius alive, or it would have expir'd with her Masters, who first shew'd she had one, as her Genius in* Poetry *dy'd with* Tasso, *and his Contemporaries. The* French, *indeed, are a forward People, who pretend to Rival all Nations of the World in their several Excellencies, yet considering they value themselves so much on their own* Academy, *'tis a matter of wonder to*

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see so little Improvement in them by it: And if we are equal only to them now, how much should we out-shine them, had the English *Disciples in this* Art *as many Helps and Encouragements as theirs.*

Sir, 'tis with all possible Respect that I offer you a Treatise, which has been finish'd with so many Difficulties. The Art *was new to us, tho' the Language of the Original was not, but we wanted the Advice of those Gentlemen whom Mr.* Dryden *consulted in his Translation of* Fresnoy. *If we have err'd in Terms, you'll, I hope, consider us as the World has been favourable to that immortal Poet for the same Fault. Could I have so far presum'd on your Readiness to oblige all Mankind, as to have desir'd to be enlighten'd by you when I was in the Dark, I had committed fewer Errors on my part, but I had no Warrant for that Freedom, and tho' we communicated the whole Work to all that we believ'd could assist us in it, yet 'tis certain, with all our caution, we are far from being Infallible.*

Several Masters, whom I have apply'd have, differ'd about the Interpretation of

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some Terms, *and even* French *Painters have assur'd me, that our Author has us'd some which were unknown before. I took the sence of those words from them, and it agreeing with that of the Author, I hope, we have no where mistaken him; at least considerably. He is excusable for his Innovations, on account of his great Knowledge in the* Art. *'Twas this Gentleman who translated Monsieur* Fresnoy's Latin *Poem,* De Arte Graphicâ, *and wrote the Reflections upon it, but yet not thinking them sufficient to explain it as clearly as he would have it, he publish'd this Book Twenty Years afterwards. He is still living in* Paris, *and* Designs *and* Paints *very well himself for his Diversion, being not of the Profession, however, I doubt from the Character of the* French-School, *whether his* Practice *comes up to his* Theory.

I am conscious to my self, that our Translation of him, as to the Stile, falls short of Mr. Dryden's *Version of* Fresnoy's *Poem. The Original will, in some measure, make amends for that, and it had been happy for our Author, and the whole Art of Painting, if the Gentleman, who added the* Lives *of*

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the Painters *to Mr.* Dryden's *Tranſlation, had had Leiſure or Inclination to have done for us, what he was ſo kind as to do for him, and have ſet out the* Engliſh-School *with the Ornaments, that his Judgment and Elegance could have given it. I had his Work before me in the Execution of my own, and endeavour'd to imitate him in the Account of thoſe* Engliſh *Painters, whom he thought worthy his Pen. They had all been Immortal in his Name and Works, whereas, I can only expect to have mine preſerv'd by thoſe of the Maſters of whom I have written.*

Sir, I beg your pardon for troubling you with ſo long a ſtate of my Caſe, I wiſh the Tranſlation and Additions ſtood leſs in need of your Protection, and that I had ſome better way of ſhewing to the World with what Zeal and Reſpect I am,

SIR,

Your moſt Humble, and

moſt Obedient Servant,

The IDEA of a Perfect PAINTER:

OR,

Rules for forming a Right Judgment on the Works of the PAINTERS.

BOOK I.

GENIUS is the first Thing we must suppose in a Painter; 'tis a part of him that cannot be acquir'd by Study or Labour. It shou'd be *great* to answer the *greatness* of an Art which includes so many Sciences, and requires so much Time and Application to be Master of as Painting does. Allow then a Man born with this happy Talent, the Painter must regard *Visible Nature* as his object. He must have an Image of her in his Mind, not only as he happens to see her in particular Subjects, but as she ought to be in herself, and as she would be, were she not hinder'd by certain accidents.

Now it being very difficult to meet with this perfect State of Nature, 'tis neceſſary the Painter ſhould improve himſelf by the ſame ſearch the Ancients made after it with a great deal of care and capacity, of which they have left us Examples in Sculptures, that in ſpite of the fury of Time and Barbarians have been preſerv'd, and are even yet to be ſeen. He ought, I ſay, to have a ſufficient knowledge of *Antiquity*, and to learn by that how to follow Nature; for the *Antique* has always been the Rule of Beauty to the beſt Judges. He muſt not content himſelf with being exact and regular, he ſhould in every thing he does ſhew a *grand Guſto*, and above all things avoid what is mean and inſipid.

This *grand Guſto* in the Works of the Painters, is a uſe of the choiceſt Effects of Nature, ſuch as are Great, Extraordinary and Probable. Great, becauſe things are ſo much the leſs ſenſible to us, by how much they are little or divided. Extraordinary, becauſe what is ordinary does not ſtrike us, nor draw our attention. Probable, becauſe 'tis requiſite that theſe great and extraordinary Things ſhould appear to be Poſſible, and not Chimerical. The perfect Painter muſt have a juſt Idea of his Profeſſion, which may be thus defin'd, *Painting is an Art, that by means of Deſign and Colouring imitates all viſible Objects on a flat Superficies.* Three things ſhould be comprehended in this definition, *Deſign*, *Colouring*, and *Compoſition*, and tho' the latter does not ſeem to be very clearly expreſt, yet it may be underſtood by theſe words *Viſible Objects*, which imply the matter of the ſubject the Painter propoſes to himſelf to repreſent. He ought to know, and to practice theſe three Parts of his Art in as much perfection

as

as poſſible: We ſhall therefore further explain them in ſpeaking of the other parts that depend on them.

Compoſition contains two things, *Invention* and *Diſpoſition*. By Invention the Painter ſhould find out thoſe Subjects to work upon that are moſt proper to be expreſt and adorn'd. And by Diſpoſition he ought to place them in the moſt advantageous Situation, and where they will have the greateſt Effect, the Eye being pleas'd with viewing the faireſt Parts of the Things repreſented, which ſhould be well *contraſted*, well *diverſify'd*, and well *group'd*.

The Painter, to be perfect, muſt deſign correctly with a good *Guſto*, and a different *Stile*, ſometimes Heroic, ſometimes Paſtoral, according to the Character of the Figures he introduces. He muſt know, for Example, that the *Out-lines* which would agree with Divinities, would in no wiſe be ſuitable to common People; Heroes and private Soldiers, the ſtrong and the weak, the young and the old ought each to have their ſeveral Forms. Beſides, Nature differing in all her Productions requires that the Painter ſhould have an anſwerable Variety in his, and he muſt never forget that of all the various Manners of deſigning, there is none good but that which is compos'd of beautiful Nature, and the *Antique* together.

The *Attitudes*, or Poſtures of the Figures, ſhould be Natural, Expreſſive, vary'd in their Actions, and *contraſted* in their Members. They ſhould be Simple or Noble, Animated or Temperate, according to the ſubject of the Picture, and the diſcretion of the Painter.

The *Expreſſion* muſt be juſt to the ſubject, what relates to the principal Figure ſhould be noble, elevated and ſublime, and a *Medium* ought to be obſerv'd between what is exaggerated, and what inſipid.

The *Extremities*, I mean the Head, Feet and Hands, muſt be drawn with more nicety and exactneſs than the other parts of the Figures, and muſt together help to render their Action more Expreſſive.

The *Draperies* ſhould be well ſet, the Foldings large, as few as may be, and well *contraſted*. The Stuff ought to be heavy or light, according to the quality and convenience of the ſubject: Sometimes it ſhould be wrought, and of a different kind, and ſometimes plain, agreeable to the Figure and its Situation, which requires more or leſs Luſtre for the Ornament of the Picture, and for the Oeconomy of the whole.

Animals are chiefly characteriz'd by a lively and particular ſtroke of the Pencil.

Landskips ſhould not be encumber'd with too many Objects, and the few that are there ought to be well choſen. If a great quantity of Objects are repreſented together, they muſt be ingeniouſly *group'd* with Lights and Shadows; the placing of them muſt be *well connected*, and yet *free*. The Trees muſt be of different Forms, Colour, and Touch, as Prudence and the Variety of Nature require. This Touch ought always to be light, as it were in motion; the *Fore-ground* ſhould be rich, either by the Objects themſelves, or at leaſt by *nicety* of Work, which renders things true or palpable. The Sky muſt be light, and no Object on the Earth have any of its Aerial Character, except ſmooth Waters, and poliſh'd

poliſh'd Bodies, which are ſuſceptible of the oppoſite Colours, as well Celeſtial as Terreſtrial. The Clouds ſhould be well choſen, well touch'd, and well plac'd.

The *Perſpective* ſhould be very regular, and yet with a ſeeming Negligence.

In *Colouring*, which comprehends two things, the *Local* colour, and the *Claro Oſcuro*, the Painter ſhould inform himſelf very well of both the one and the other. This only will diſtinguiſh him from thoſe Artiſts, who underſtand Meaſure and Proportion as well as he, and this will render him the more faithful, and more perfect Imitator of Nature.

The Local colour is nothing elſe but that which is natural to each Object in whatever place 'tis found, which diſtinguiſhes it from others, and which perfectly marks its Character.

The *Claro Oſcuro* is the Art of diſtributing Lights and Shadows advantageouſly, as well on particular Objects, as on a Picture in general. On particular Objects to give them a convenient *Relievo* and Roundneſs, and in the Picture in general to expoſe the Objects with pleaſure to the view of the Spectators, by giving the Eye an occaſion to reſt, which is done by an Ingenious diſtribution of great Lights, and great Shadows, which lend each other mutual Aſſiſtance by their Oppoſition. Thus great Lights are a Repoſe for great Shadows, as great Shadows are for great Lights. Tho', as has been ſaid, the *Claro Oſcuro* comprehends the Art of placing all Lights and Shadows well, yet 'tis more particularly underſtood to be the Knowledge of rightly diſpoſing great Lights, and great Shadows.

Their Distribution in this last sense may be made four ways, *First* by the natural Shadows of the Body, *Secondly* by *Groupes*, that is, by disposing the Objects in such manner, that the Lights may be join'd all together, and the Shadows the same, as one may imperfectly perceive in a Grape, whose Grains on the side of the Light make a Mass of Brightness, and on the opposite side a Mass of Darkness, yet all together form but one *Groupe*, and are as one Object. This must be done so Artificially, that no Affectation may appear in it: The Objects must seem so situated naturally, and as by chance. *Thirdly*, By the accidents of a suppos'd Light, and *Fourthly*, By the Nature and the Body of the Colours, which the Painter may give to his Objects, without altering their Character. This part of Painting is the best and surest way for a Painter to add Force to his Works, and to render his Objects sensible, as well in general, as in particular. I don't find that the way of the *Claro Oscuro* was known in the *Roman* School, before *Polidoro da Caravagio*'s time who discover'd it, and made it one of the Principles of the Art of Painting, and I wonder the Painters, who came after him, did not perceive that the great effect of his Works, on the Spectators, proceeded from the Rest which he gave the sight in *grouping* his Lights on one side, and his Shadows on another, which he did only by the knowledge of the *Claro Oscuro*: I wonder, I say, how they could let so necessary a part of their Art escape without taking notice of it. However, the *Claro Oscuro* is to be found among some of the *Roman* Painters, yet 'tis not to be esteem'd as any thing more than a happy effect of Genius or Chance,

and

and not as proceeding from an eſtabliſh'd Principle of the Art.

Andrew Boſcoli, a *Florentine* Painter, had a right notion of the *Claro Oſcuro*, as may be ſeen by his Works, but the re-eſtabliſhment of this Principle is owing to *Giorgione*, whoſe Competitor, *Titian*, perceiving it, made uſe of it ever after.

In *Flanders*, *Otho Venius* laid it down as a fundamental in Painting, and communicated it to *Rubens*, his Pupil. The latter render'd it more ſenſible to the Spectator, and ſhew'd the neceſſity of it ſo apparently, that the beſt *Flemiſh* Painters follow'd him in it, and have recommended their Paintings by this part of Perfection, for without it all the care they have taken to imitate the particular Objects of Nature, with the utmoſt faithfulneſs, had not been worth our conſideration.

In the diſtribution of Colours there ought to be an Agreement or Harmony, which has the ſame effect on the Eye, as Muſick has on the Ear. If there are ſeveral *Groupes* of the *Claro Oſcuro* in a Picture, one of them ſhould be more ſenſible than the reſt, and be predominant over the others, that there may be Unity of Object, as in the Compoſition there ſhould be Unity of Subject.

The *Pencilling*, if poſſible, muſt be bold and light; but whether it ſeems all of a piece, like that of *Correggio*, or unequal and uneven like that of *Rembrant*, it ought always to be ſoft and eaſy.

If a Painter be forc'd to make uſe of the *Licences*, they ſhould be Imperceptible, Judicious, Advantageous and Juſtifiable: The three firſt ſorts

belong to the Painters Art, and the laſt to Hiſtory.

Whatever Painter is Maſter of his Art in all the parts we have mention'd, he may depend upon it, he is arriv'd to a great degree of Perfection, and his Pictures will infallibly be fine, yet not entirely perfect, if beauty be not accompany'd with *Grace*.

Grace muſt ſeaſon the parts we have ſpoken of, and every where follow *Genius*; *Grace* ſupports and perfects it, but it is not to be ſo throughly acquir'd as by any Rules to be demonſtrated.

A Painter has it from Nature only, and does not know that he has it, nor in what degree, nor how he communicates it to his Works. It ſurpriſes the Spectator, who feels the effect without penetrating into the true Cauſe of it; but this Grace does not touch him otherwiſe, than according to the Diſpoſition wherein he finds it. We may define it thus, *'Tis what pleaſes, and gains the Heart, without concerning it ſelf with the Underſtanding.* Grace and Beauty are two different things, Beauty pleaſes by the Rules only, and Grace without them. What is Beautiful, is not always Graceful; but Grace join'd with Beauty is the height of Perfection.

We have given this Idea of a perfect Painter in as few words as we could, that we might not be tedious to thoſe who are in no doubt about the things it contains, but for thoſe that deſire proofs of it, we have endeavour'd to ſatisfie them in the following Remarks, in which both the one and the other will find, we have treated of ſuch things as naturally preſented themſelves to us, and perhaps will not be indifferent to them.

The

The following Remarks anſwer in Chapters to the ſeveral Parts of the Idea of a perfect Painter, of which we have ſpoken in the foregoing Treatiſe, and the Reader, in all the Chapters, ſhould by his Memory ſupply the Parts where we have treated of them to explain them.

Remarks *and* Inſtructions *on the preceding Idea.*

CHAP. I.

of GENIUS.

'TIS in vain for Men to endeavour with all their might to reach the point of Perfection, in the Art of Painting, or in any other Art, if they are not born with a particular Talent for the Science they profeſs. They will always be uncertain of attaining the end they propoſe to themſelves, Rules and Examples may ſhew 'em the means of reaching it, but that is not ſufficient: If theſe Examples and Rules are not eaſy and agreeable to them, they will never be ſure.

This facility is only found in thoſe, who before they learn the Rules of Art, or ſee the Works of other Men, have conſulted their own Inclination, and examin'd whether they were put upon the choice of their Profeſſion by ſome inward Light, which is indeed Genius, and is what guides them by the neareſt and eaſieſt way

to

to Perfection, rendring them infallibly happy, both in the means, and in the end.

Genius therefore is that Light of the Mind, which conducts us to the end by the moſt eaſy Means.

'Tis a Preſent which Nature makes to a Man at the hour of his Birth, and tho' ſhe commonly gives it for one thing only, ſhe is ſometimes ſo liberal as to make it general in one Perſon. There have been ſeveral Men on whom ſhe has beſtow'd this *Plenitude of Influences*, who have with eaſe perform'd whatever they attempted, and always ſucceeded in what they undertook: A particular Genius, 'tis true, does not extend its force to all ſorts of Knowledge as a general one does, but then it penetrates farther into that, over which 'tis predominant.

A Painter, in the firſt place, ſhould have a Genius, but that Genius muſt be corrected by Rules, Reflections and Induſtry. He muſt have ſeen much, read much, and ſtudy'd much, to direct his Genius, that it may produce things worthy Poſterity. But ſince he cannot ſee or ſtudy every thing he would deſire to know in the way to the Perfection he aims at, he may, without ſcruple, make uſe of another Man's Studies.

CHAP. II.

That a Man may, without ſcruple, make uſe of another Man's Studies.

'TIS impoſſible for a Painter to repreſent well, not only all the Objects he has not ſeen, but alſo thoſe he has not *deſign'd*. If he has not

not ſeen a Lion, he can never paint one; and if he has ſeen one, he will always paint it imperfectly, unleſs he firſt *deſigns* it after Nature, or after another Man's Works.

For this reaſon we ought not to blame a Painter, who having never ſeen or ſtudy'd the Object he is to repreſent, makes uſe of another Man's Studies, rather than draw ſomething falſe out of his own Head. 'Tis neceſſary he ſhould have his Examples in his Memory, or his *Table-Book*; his own, I ſay, or thoſe of another Man.

When a Painter has furniſh'd his mind with Images of the beautiful things he has ſeen, he adds to, or diminiſhes them according to his *goût*, or as his Judgment directs. This change ariſes by comparing the Ideas of what he has ſeen one with the other, and chuſing that which he thinks beſt. For Example, *Raphael* in his Youth, while he liv'd with his Maſter *Perugino*, had only the Ideas of the Works of that Painter in his mind, but afterwards comparing them with thoſe of *Michael Angelo*, and with the *Antique*, he choſe that which ſeem'd beſt to him, and out of it form'd a refin'd *Guſto*, ſuch as we ſee now in all his Productions.

Thus Genius makes uſe of the Memory, as a Veſſel wherein it keeps all the Ideas that preſent themſelves to it. The Painter chuſes thoſe that are for his purpoſe, by the help of his Judgment, and treaſures them up in a Magazine, out of which he takes them as occaſion requires. 'Twas out of ſuch a Magazine (if I may ſo expreſs my ſelf) that *Raphael* took all thoſe high Ideas, which he had drawn from the *Antique*, and thus *Albert Durer*, and *Lucas van Leyden* drew from theirs, thoſe *Gothick* Ideas, with which

which the practice of their time, and the nature of their Country, furnish'd them.

A Person that has a Genius may invent a subject in general, but if he has not study'd particular Objects, he will be embarrast in the Execution of his Work, unless he has recourse to the Works of another.

If a Painter has neither time nor opportunity to see Nature, yet as a fine Genius, he may study after the Pictures, *the Designs*, and the Prints of those Masters, who knew how to choose their subjects well, and to draw them with Judgement. He who would draw a Landskip, and never saw, or never made sufficient Observations on the Countries proper to be painted, for the *oddness* or agreeableness of the Prospect, will do well, to make his advantage of the Works of those who have study'd those Countries, or who in their Landskips have represented the extraordinary Effects of Nature. He may look on the Productions of those able Painters as safely as on Nature her self, and by them assist his Invention in some future Production. To study, at first, the Works of the best Masters will be two ways useful to him; one is, he will see Nature free from many things, which a Man is oblig'd to throw aside when he Copies after her. The other is, he will by this method learn to make a good choice of Nature, to take nothing from her that is not Beautiful, and to mend what's defective in her.

Thus a Genius well regulated and supported by the Theory of an Art, not only makes use of its own Studies, but also turns those of other Men to its own Advantage

Leonardo

Leonardo da Vinci writes, that the ſpots which are to be ſeen on an old Wall, forming confus'd Ideas of different Objects, may excite Genius, and help it to produce ſomething. Some Perſons fancy this Aſſertion is an Injury to Genius, without giving any good reaſons for their objecting to it; for 'tis certain that on ſuch a Wall, or ſome other ſuch like ſpotted thing, there's not only room to form out of it Ideas in general, but each Painter may conceive different Ideas, according to the difference of his Genius; and that which is ſeen in a confus'd manner only may produce ſomething clear, and form an Image in the mind of the Artiſt who ſees it according to his particular Taſte. By this means one Man ſhall ſee a fine and rich Compoſition, becauſe his Genius is fruitful, and his Taſte good; and another, on the contrary, ſhall ſee nothing but what is poor, and of an ill Taſte, becauſe his Genius is barren, and his Taſte bad.

Let the minds of the Painters be of what Character they will, each may diſcover enough in ſuch an Object to excite his Imagination, and help him to produce ſomething of his own. The Imagination growing warm by degrees, becomes at laſt capable, by the ſight of a few Figures, to conceive a great Number, and to enrich the Scene of his ſubject with certain Objects of his own. Thus he may, as it were, beget extraordinary Ideas, which otherwiſe he had never thought of.

We have ſhewn that the ſaying of *Leonardo da Vinci*, concerning Genius, does it no Injury; on the contrary, that 'tis often of great Service to it, as well to thoſe who have much, as to thoſe who have little of it. I ſhall only add to what he

he ſaid, that the more a Man has of Genius, the more things he will perceive in thoſe ſorts of Spots, or confus'd Lines.

CHAP. III.

Of Nature; *Of the Actions of* Nature; *Of the Actions of* Habit, *and of* Education.

NATURE is as much alter'd by the Accidents ſhe meets with, as by the Habit ſhe contracts by ſeveral Actions, which may be conſider'd two Ways, when ſhe Acts of herſelf, or by Habit to pleaſe others. The Actions that are purely natural are thoſe which Men would do, if from their Infancy they had been left to themſelves, and the Actions, which are the product of Habit, and Education, are ſuch as Men do by the Inſtruction or Example of Others. Of the latter kind there are as many different ſorts, as there are Nations, and they are ſo mingled with the Actions, purely Natural, that in my Opinion 'tis very hard to diſcern the difference. Yet this is what the Painter ought to aim at; for he muſt often treat of Subjects, where he ought to Copy pure Nature in the whole, or, in part, and 'tis neceſſary there to know the different Actions in which Nature is ſet out by the chief Nations of the World. But becauſe the differences of them proceeds from Affectation, a Veil which diſguiſes Truth, it ſhould be the ſtudy of a Painter to diſtinguiſh one from the other, and to know wherein

in the Fidelity, the Beauty, and the ſimplicity of Nature conſiſts, whoſe Graces are all owing to her Purity.

'Tis viſible the Ancient Sculptors ſought after this natural ſimplicity, and that *Raphael* borrow'd from them thoſe natural Strokes, which he has every where ſpread over his Pieces with a good *Guſto*. Yet tho' Nature is the Source of Beauty, 'tis commonly ſaid, that Art excels her. Several Authors have talk'd thus, and 'tis a *Problem* which wants very much to be ſolv'd.

CHAP. IV.

In what Senſe, one may ſay, ART *is above* NATURE.

WE ſhould conſider Nature either as we find her in particular Objects, or in Objects in general, and as ſhe is in her ſelf. She is generally defective in particular Objects, in the forming of which ſhe is, as we have ſaid, alter'd by Accidents againſt her Intention, which is always willing to produce her Works in Perfection; wherefore, if we conſider her according to her Intention, and in her Productions in general, we ſhall find her Perfect. 'Tis from theſe her works in general, that the Ancient Sculptors took the Perfection of their Figures, from whence *Polycletes* drew the Beautiful Proportions of the Statue, which he made for Poſterity, and which is called the RULE.

'Tis the ſame with Painters, the advantageous effects of Nature gave them a deſire to imitate them,

them, and a happy Experience, by little and little, reduc'd thoſe effects into Precepts. Thus it was not from one Object, but from ſeveral, that the Rules of this Art were eſtabliſh'd.

If we compare the Art of Painting, which has been form'd out of Nature in general, with any one of her particular Productions, we ſhall find it comes ſhort of her, and perceive it to be true, *That Art is above Nature*; but if we compare it with Nature her ſelf, who is the Model of Art, this Propoſition will preſently be found to be falſe. Indeed, to conſider things aright, whatever Care the Painters have taken to Imitate this Miſtreſs of their Art, they have not hitherto been able to reach her; ſhe has an inexhauſtible ſtore of Beauties, and for this reaſon 'tis ſaid, that in the Arts we are always Learning: By Experience and Reflection we are continually diſcovering ſomething *New* in the effects of Nature, which are without Number, and always different one from the other.

CHAP V.

Of the ANTIQUE.

BY the Word *Antique* are meant all the Pieces of Painting, Sculpture and Architecture, which were made as well in *Ægypt*, as in *Greece*, from the time of *Alexander the Great* to the Irruption of the *Goths*, who, out of Rage or Ignorance deſtroy'd all the *Fine Arts*. The Term *Antique* is ſtill more particularly us'd, to denote the Sculptures of that *Time*, as well Statues and *Baſſo Relievo*'s

Relievo's as Medals and * Stones Engrav'd. All those pieces of Antiquity are not of an equal Goodness, yet ev'n in those that are indifferent, there is a certain Beauty which distinguishes them from the Works of the Moderns.

* *Intaglio*'s

'Tis not of those indifferent Pieces that we are speaking here, but of the most perfect Productions of the Ancients, such as we cannot now look on without wonder. An Ancient Author has put them above Nature, and praises the Beauty of Mankind but as it has an agreement with the beautiful Statues.

Usq; ab Ungulo ad Capillum Summum est festivissima.
(videris.
Estne? Considera: Vide Signum pictum pulchré
Plauti Epidic. *Act.* 5.

I might quote an infinite number of ancient Authorities to prove this Assertion, if I did not fear to tire the Reader with Repetitions: I refer him therefore to my † *Comment on* † *Monsieur Fresnoy's Art of Painting*, and shall content myself with relating what a Modern Painter, who had penetrated far into the Knowledge of the *Antique*, said on the same occasion. 'Tis the famous *Monsieur Poussin* of whom I am speaking. *Raphael*, said he, *is an Angel compar'd with other Painters; but in comparison of the Ancients he's an Ass.* The Phrase is a little too strong, and I think 'tis enough to say *Raphael* is as much below the Ancients, as the Moderns are below him.

† *Translated by Mr.* Dryden.

I shall examine this thought more at large when I come to write his Life.

'Tis certain there are few who are able to diſcern all the *Delicacy* that is to be found in the Ancient Sculptures, becauſe, to do it, the Artiſts ſhou'd have a Mind proportionable to thoſe of the Sculptors that made them. They ſhou'd have a Sublime *Guſto*, a quick Conception, and an exact and lively Performance. They gave their Figures Proportions conformable to their Character, and deſign'd their Divinities by *Contours* more *Eaſy*, more *Elegant*, and with a greater *Goût* than thoſe of ordinary Men.

They made a refin'd choice of beautiful Nature, and found out excellent Remedies, for the impotence of the matter they work'd with hindring them to imitate all Things.

A Painter therefore cannot do better than endeavour to find out the excellence of theſe Pieces, that he may know the Purity of Nature the better, and deſign the more Learnedly, and the more Elegantly. Nevertheleſs, ſince there are in Sculpture ſeveral things that do not agree with Painting, and ſince the Painter has, beſides, the means to imitate Nature more perfectly; he ought to regard the *Antique*, as a Book which is to be tranſlated into another Language, wherein 'tis ſufficient he keeps to the ſenſe and meaning of the *Author*, without tying himſelf ſervilely to his Words.

CHAP.

CHAP. VI.

Of the Grand GUSTO.

IT has been ſhewn by the Definition I have given of the *grand Guſto*, as it relates to the Works of the Painters, that 'tis not to be accommodated to ordinary Things. A Mediocrity is not allowable but in the Arts which are neceſſary for common uſe, and by no means in thoſe that are invented only for Ornament and Pleaſure, wherefore in Painting there muſt be ſomething Great and Extraordinary to Surprize, Pleaſe and Inſtruct, which is what we call the *grand Guſto*. 'Tis by this that ordinary Things are made Beautiful, and the Beautiful, Sublime and Wonderful; for in Painting, the *grand Guſto*, the *Sublime*, and the *Marvellous* are one and the ſame thing. Language indeeed is wanting, but every thing ſpeaks in a good Picture.

CHAP. VII.

Of the ESSENCE *of Painting.*

WE have ſaid, that Painting *is an Art which by means of Deſign and Colours, imitates all viſible Objects on a flat Superficies.* 'Tis thus or very near it, that all who have ſpoken of this Art have defin'd it, and no body has yet had any thing to ſay againſt the Definition. It contains three Parts, Compoſition, Deſign and

 Colouring,

Colouring, which are the Eſſence of Painting, as the Body, the Soul and Reaſon are that of a Man; and as Man, by theſe three Parts of him only, ſhews ſeveral Proprieties and *Agreements* that are not part of his Eſſence, but the Ornament, for Example, the *Sciences* and *Virtues*; ſo 'tis only, by the eſſential Parts of his Art, that a Painter ſhews an infinity of Things which heighten the worth of his Pictures, tho' they are not of the Eſſence of Painting. Such are the Proprieties of Inſtructing and Diverting; upon which one may ask this conſiderable Queſtion,

CHAP. VIII.

Whether Truth *of* Hiſtory *be Eſſential in* PAINTING.

'TIS plain that Compoſition, which is an eſſential Part of Painting, comprehends the Objects that are to be met with in Hiſtory, of which Truth is the Eſſence, and by conſequence this Fidelity ought to be Eſſential in Painting, and the Painter is, on all occaſions, oblig'd to conform himſelf thereto.

To this it has been anſwer'd, that if Truth of Hiſtory be Eſſential in Painting, there could be no Picture in which it ſhould not be found, whereas there are ſeveral which repreſent no Hiſtory at all, ſuch as Allegorical Pictures, Landskips, Beaſts, Fiſh, Fruits, Flowers, and ſeveral other Things, which are the pure Effect of the Painters Fancy. Notwithſtanding all this, 'tis certainly true that the Painter ought to obſerve an exact Fidelity in the

the Hiſtory he repreſents, and that by a curious ſearch after the Circumſtances which accompany it, he ſhould encreaſe the Beauty, and the value of his Picture; yet this is not an Obligation on him which is of the Eſſence of Painting, 'tis only an indiſpenſible *Decency*, as Virtue and Science are in a Man. Thus, as a Man is a Man ſtill, let him be never ſo Vicious and Ignorant, ſo a Painter is ſtill a Painter, tho' he be Ignorant of Hiſtory; yet as the Virtues and Sciences are the Ornaments of a Man, ſo 'tis undeniably true, that all the Works of the Painters wherein Hiſtorical Subjects are repreſented, are ſo much the more valuable, by how much the more the Truth of Hiſtory is preſerv'd, ſuppoſing that there is nothing wanting as to the Imitation of Nature, which is Eſſential in Painting.

A Painter may be very skilful in his Art, and yet know nothing of Hiſtory: There are almoſt as many Inſtances of this, as there are Pictures of *Titian*, *Paolo Veroneſe*, *Tintoret*, the *Baſſan*'s, and ſeveral other *Venetians*, whoſe chiefeſt care was about the Eſſence of their Art; that is, in the imitation of Nature, and who very little apply'd themſelves to Things that might, or might not be without altering its Eſſence. 'Tis in this ſenſe the Curious judge of the Pictures of the Painters I have mention'd, or they would not buy them by their weight in Gold, nor would their Works be otherwiſe among thoſe that have the firſt place in their Cabinets.

And yet 'tis not to be diſputed, but that if this Eſſence of the Art, in the Pictures of the *Venetian* Painters, had been accompany'd with thoſe Ornaments that certainly render ſuch Things more valuable, I mean the Truth of Hiſtory, and

Chronology, they would have been much more Eſtimable even than they are now. We muſt, however, confeſs, 'tis by this Eſſence only that the Painters ought to Inſtruct us, and that we ought to prefer the Imitation of Nature in their Pieces to all other Excellencies whatſoever. If they inſtruct us, ſo much the better; if they don't, we ſhall ſtill have the pleaſure of viewing a kind of Creation that will both divert and move us.

When I would learn Hiſtory, I would not go to a Painter for it; he is an Hiſtorian meerly by accident. I would read thoſe Books that treat of it expreſsly, and inform my ſelf by thoſe, whoſe eſſential Duty it is, not only to relate Events, but to do it truly.

Nevertheleſs, after all I have ſaid on this Subject, I will not pretend to excuſe a Painter, where he ſhews himſelf a bad Hiſtorian; for a Man is always blame-worthy in ill performing what he Undertakes. If a Painter is about to treat of an Hiſtorical Subject, and knows nothing of the Objects which ſhould be a part of his Compoſition to render it true, he ought carefully to inform himſelf, either by Books, or from Men of Learning, and if he is negligent in this matter, he is without doubt inexcuſable. I except ſuch as have painted Pieces of Devotion, where they have introduc'd Saints of different Ages and Countries, not out of choice but out of a forc'd complaiſance for the Perſons that ſet them to Work, whoſe weakneſs incapacitated them to reflect on theſe *Additional* Things that might contribute to the Ornament of Painting.

Invention, which is an eſſential part of Painting, conſiſts ſolely in finding out Objects proper

per to enter into the Compoſition of a Picture, as the Painters Imagination guides him, whether in Things True or Falſe, Fabulous or Hiſtorical. Suppoſe then a Painter ſhould imagine *Alexander* the Great was dreſt as we dreſs at this Day, and ſhould repreſent that *Conqueror* with a Hat and Perriwig, he would doubtleſs do a very ridiculous thing and be guilty of an unpardonable Error, but his crime would be againſt the Truth of Hiſtory, and not againſt Painting, if the reſt of the Things he painted were according to the Rules of Art.

But tho' Nature is the Eſſence of Painting, and Hiſtory only an Accident, yet this Accident is not leſs worthy of the Painters conſideration than the Eſſence, in caſe he would pleaſe every body, eſpecially the Men of Letters, and ſuch as judge of a Picture more by their Underſtanding, than their Eyes, and whoſe Opinion it is, that the Perfection of theſe ſort of Works conſiſts chiefly in repreſenting Hiſtory faithfully, and expreſſing the Paſſions well.

CHAP. IX.

Of the Imperfect Ideas *of* PAINTING.

THERE are few Perſons who have a clear Idea of Painting, even among the Painters themſelves; Several of whom place the whole Eſſence of their Art in *Deſign*, and others think 'tis in the Colouring only.

The greater Part of thoſe bred to the Profeſſion of Learning, have no Notion of Painting but as it relates to the Invention of the Painter, whoſe fancy is the chief thing they look on. They examine this Invention narrowly, they diſſect it, and as it appears more or leſs ingenious, they praiſe or diſpraiſe the Picture without conſidering the effect, or to what degree of Perfection the Painter has carry'd his imitation of Nature. In this ſenſe it was, that St. *Auſtin* ſaid, *The knowledge of Painting, and the Fable is ſuperfluous*, and at the ſame time the Holy Father commends the profane Sciences.

In vain did *Titian*, *Giorgione* and *Paolo Veroneſe*, exert themſelves to excel in the Eſſence of their Art, the imitation of Nature. In vain were they at ſo much pains to imitate her ſo perfectly as they did, and the Criticks have in vain regarded their Pieces as the moſt perfect Copies of Nature, if that is not in the firſt place to be conſider'd. They gave themſelves the trouble of Painting to no purpoſe, ſince correct prints would ſuffice to exerciſe the judgement of ſuch Criticks, and fill up the extent of their Knowledge.

To return to St. *Auſtin*, if he had had a true Idea of Painting, as it is only an imitation of Truth, and had reflected that by this imitation the Souls of the Righteous may be a Thouſand Ways rais'd up to divine Love, he would have written a Panegyrick on this fine Art with ſo much the more warmth by how much the more he was himſelf ſenſible of every thing that might carry a Man to Heaven. Another Father had a juſter Idea of Painting, I mean St. *Gregory* of *Nice*, who after having made a long and beautiful Deſcription

'Tis a Roman *Catholick that ſaid it.*

tion of *Abraham*'s Sacrificing his Son *Isaac* has these words, *I have often cast my Eyes upon a Picture which represents this moving Object, and could never withdraw them without Tears, so well did the Picture represent the thing it self, even as if the action were then passing before my sight.*

CHAP. X.

How the Remains of the Imperfect Idea of Painting *have been preserv'd, in the Minds of many, ever since its Re-establishment.*

I Have in the former Chapter shewn, that the Essence of Painting consists in a faithful Imitation, by which means the Painter may both please and instruct, according to the measure of his Genius. I shall now treat of the false Ideas of Painting, and in this Chapter shew how the Remains of those that are imperfect slid down to us from our Forefathers.

Painting, as well as other Arts, came to be known by the progress it made in the Minds of Men. Those that began to revive it in *Italy*, and consequently had but weak Principles to go by, drew the Admiration of the Spectators by the Novelty of their Works; and as the number of Painters encreas'd, and Emulation gave them new Lights in their Art, so the Beauty and Value of their Pieces encreas'd also, from whence arose a great many Lovers and Criticks in Painting, and Things being come to a certain point, the World believ'd it impossible for the Pencil

to

to produce any thing more perfect, than what was in those Days the Object of their wonder.

Men of the highest Quality visited the Painters, Poets sung their Praises, and in the Year 1300, *Charles* King of *Naples*, passing thro' *Florence*, call'd upon *Cimabue*, who was then in reputation, and *Cosmo di Medicis* was so charm'd with *Filippo Lippi*'s pieces, that he try'd all manner of ways to overcome the Whimsicalness and Lazyness of that Painter, and to make him mind his work.

However, 'tis easie to judge by the Remains of their first Productions, that Painting, at that time, was a very indifferent Business compar'd with what is now to be seen from the hands of the best Masters, who succeeded them in their Profession; for the part that depends on Composition and Design, was not then season'd by the *grand Gusto*, which the Painters have since acquir'd. That of Colouring was intirely unknown to them, and in both the Colouring of Objects in particular, which we call the *Local Colour*, and in the knowledge of the *Claro Oscuro*, they were absolutely Ignorant, and knew nothing at all of the Harmony of them both together. They made use of Colours, 'tis true, but the way they took was Trivial, and did not help them so much to represent the truth of Objects, as to call 'em to our Remembrance.

They were bred up in such Ignorance of Colouring, as to have no conception of the power of that charming part of their Art; nor to what degree of height it could raise their Works. They took their Masters words, which were Oracles to them, and having, as they thought, nothing to do but to tread in the Paths in which they

they led them, all their Study was about Invention and Design.

At last, after several Years, the good Genius of Painting rais'd up some great Men in *Tuscany*, and the Dutchy of *Urbin*, who by the goodness of their Talent, the solidity of their Understanding, and the assiduity of their Studies, elevated the Ideas of the knowledge which they learnt of their Masters, and produc'd some things so perfect, that they will always be the admiration of Posterity.

Those to whom we owe this perfection most, are *Leonardo dà Vinci*, *Michael Angelo*, and *Raphael*, but the latter, who excell'd all of them, acquir'd so many parts of his Art, and carry'd them to so high a degree, that the great Praises which have been given him, have made it to be beleiv'd he was wanting in nothing, and have in his Person center'd all the Perfection of Painting.

It being necessary, in this Art, to begin with *Design*, and certain that the source of a good *Taste*, and correctness, is to be found in the ancient Sculptures, and the works of *Raphael*, who took out of them what was most valuable, most of the young Painters, in succeeding Times, never fail'd going to *Rome* to Study, and continue so to do now-a-days, from whence they bring the general Esteem of those Pieces which are admir'd there, and transmit it to all that hear them. Thus a great number of the *Curious* have preserv'd, on the faith of others, or the authority of Authors, the first Idea which made an Impression on their Minds, to wit, that all the Perfection of Painting is to be found in the works of *Raphael*.

The

The *Roman* Painters have alſo, for the moſt part, remain'd of this Opinion, and have inſinuated it into Strangers, either out of a Love they bore their Country, or out of a neglect of Colouring which they never underſtood well; or that they prefer'd the other Parts of Painting before it, which, being a great many in number, took up their whole Lives to Study and acquire.

For theſe reaſons therefore they minded nothing but what depends on Invention and *Deſign*, and tho' *Raphael* invented very ingeniouſly, tho' he *deſign'd* moſt Correctly and Elegantly, tho' he expreſt the Paſſions of the Mind with infinite Force and Grace, tho' he drew his Subjects with all poſſible *Decorum* and Nobleneſs, and no Painter has diſputed with him the advantage of Superiority in the Multitude of the Parts of his Art, which he was Maſter of; 'tis, however, undeniable, that he did not penetrate far enough into Colouring to render the Objects very true, or very ſenſible, nor to give an Idea of a perfect Imitation, and yet this perfect Imitation and Senſation make the Eſſence of Painting, as I have already prov'd. 'Tis compos'd of *Deſign* and Colouring, and if *Raphael*, and the Painters of his Time had but an imperfect Notion of the latter, the Idea of the Eſſence of Painting, which is produc'd by their Works, muſt neceſſarily be imperfect, as well as that which has been introduc'd into the Minds of ſome Perſons, ſince thoſe Days, otherwiſe of good Judgment.

The Works of *Titian*, and thoſe other Painters, who have ſhewn their Thoughts with the advantage of a faithful Imitation, ought, one would think, to have deſtroy'd thoſe evil Remainders which

which we are ſpeaking of, and have ſettled the Ideas of the Art as Nature and Reaſon require from an Underſtanding that is juſt. But the Youth of the ſucceeding Times ſince *Raphael*, going from *Rome* to *Venice* prejudic'd in their Sight, and their Judgment, and ſeldom ſtaying there long; ſee, as it were, *en paſſant*, the beautiful Pieces that might give them a juſt Idea, and are very far from contracting a good Habit of Colouring, which would make their Studies at *Rome* more valuable, and render them without Reproach in all the parts of their Profeſſion.

But what is moſt aſtoniſhing, is that ſome certain curious Perſons, who have the remainders of this falſe Idea, and are themſelves charm'd with the *Venetian* Paintings, buy them up, with good Reaſon, at high Prices, tho' thoſe Pictures have almoſt no other merit than their Colouring, one part of the Eſſence of Painting, which I have here Eſtabliſh'd.

CHAP. XI.

Of COMPOSITION, *the Firſt Part of* Painting.

HITHERTO we have only us'd the word Invention, to ſignifie the firſt Part of Painting. Several have confounded it with *Genius*, others with a fruitfulneſs of Thought, others with the Diſpoſition of Objects; but all theſe Things are different from one another; wherefore

fore I am of Opinion, that to give a clear Idea of Painting, it ſhould be call'd *Compoſition*, divided into two Parts, Invention and Diſpoſition. Invention only finds out Objects for a Picture, Diſpoſition places them a-right. 'Tis true theſe two Parts are different, and yet they have ſuch a relation to each other, that they may be comprehended under the ſame Name.

Invention is form'd by reading Hiſtory, and the Fable. 'Tis the pure effect of the Imagination in Metaphorical Subjects. It contributes to the Truth of Hiſtory, as well as to the Clearneſs of Allegories, and in what manner ſoever 'tis made uſe of, it ought not to keep the mind of the Spectator in ſuſpence by any Obſcurity: And yet as faithfully and ingenuouſly as a ſubject may be choſen, it will never have a good Effect, if it is not diſpos'd of advantageouſly, as the *Oeconomy*, and the Rules of Art require, and the juſt Mixture of theſe two Parts, is what I call *Compoſition*.

CHAP. XII.

Of DESIGN, *the Second Part of* Painting.

A Good *Guſto*, and correctneſs of *Deſign*, are ſo neceſſary in Painting, that a Painter who wants them muſt do Miracles to attract the leaſt Eſteem, and the *Deſign* being the *Baſis* and Foundation of all the other Parts; being what terminates the Colours, and diſentangles the Ob-

Objects, its Elegance, and Correctneſs are no leſs neceſſary in Painting, than the Purity of Language is in Eloquence.

CHAP. XIII.

Of the ATTITUDES.

IN the *Attitudes*, the *Ponderation*, and the *Contraſt* are founded in Nature; ſhe does no Action, but ſhe ſhews thoſe two Parts, and if ſhe fails of it, ſhe muſt be either depriv'd of Motion, or conſtrain'd in her Action.

CHAP. XIV.

Of the EXPRESSIONS.

THE *Expreſſions* are the Touchſtone of the Painters Underſtanding; by the juſtneſs of his diſtributing them he ſhews his Penetration, and his Diſcernment: But there is as much ſenſe requir'd in the Spectator to perceive, as in the Painter to perform them.

A Picture is like a Scene, where each Figure plays its part. Figures well deſign'd, and well colour'd are admirable indeed; yet moſt People having not a juſt Idea of Painting, are not ſenſible of thoſe Parts of it any farther, than they are accompany'd with Vivacity, Juſtneſs and Delicacy of Expreſſion, which is one of the moſt rare Talents

lents of a Painter; and he that is ſo happy as to manage his Expreſſions well, will not only make them relate to the parts of the Face, but alſo to thoſe of the whole Body, and will expoſe them, in ſuch manner, that even the moſt inanimate Objects ſhall agree with the general Expreſſion of the ſubject.

CHAP. XV.

Of the EXTREMITIES.

THE *Extremities*, which are the Head, Feet and Hands, being the moſt known and remarkable Parts of the Body, and thoſe, which, if one may ſo ſay, ſpeak moſt to us in a Picture, they ought to be more *terminated* than the others, if the Action of the Piece expoſes them much to view.

CHAP. XVI.

Of the DRAPERIES.

TO ſet or caſt a *Drapery* is a term in Painting, by which is underſtood to cloath and dreſs a Figure. The word *Caſt* ſeems to me to be ſo much the more Expreſſive, by how much the more the Draperies ought not to be adjuſted as we put on our Cloaths. In following the Character of Nature, who is far from all ſort of Affectation,

Affectation, the Folds ſhould fall about the Members, as by chance: They ſhould leave enough of them naked, to ſhew what they are, and by a careful Artifice *contraſt* them in ſhowing them, and, if I may ſo expreſs it, careſs them by their tender Windings, and ſoft Touches.

The ancient Sculptors, who had not the uſe of different Colours, becauſe they work'd the ſame thing on the ſame matter, have avoided the large ſpreading of the Folds, leaſt ſurrounding the Members they ſhould attract the Eyes, and hinder its ſeeing the *naked* of their Figures, with as much eaſe as they would have had 'em. For their *Draperies*, they often made uſe of wet Linnen to cloath their Figures, or elſe they Multiply'd the ſame Folds, to the end that this repetition might make a ſort of *Etching*, which by its obſcurity renders the Members it ſurrounds the more ſenſible. They have commonly obſerv'd this method in their *Baſſo Relievo's*, and which way ſoever they manag'd their *Draperies*, they plac'd their Folds in wonderful Order.

The Painter, who by the diverſity of his Colours and Lights ſhould diſtinguiſh the Members from the *Draperies*, may govern himſelf by the good Order of the *Antique* Folds, without imitating their number; and may vary his Stuff according to the Character of his Figures. Thoſe Painters, who did not know what Liberties they are allow'd in this matter, have been as much in the wrong in copying the ancient Sculptures, as the modern Sculptors have been in imitating the Painters.

The reaſon why the Folds ought to diſcover where the Limbs of a Picture are, is becauſe Painting is on a flat Superficies, and he muſt

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annihilate ſome things, by deceiving the ſight, and leave nothing *equivocal* to be ſeen in his Piece: Wherefore the Painter is oblig'd to obſerve this order in all his *Draperies* of what Nature ſoever, either courſe or fine, rough or plain; and he muſt always prefer the Majeſty of the Folds, to the richneſs of the Stuff, which muſt be ſuited to the Age and Faſhions of the Hiſtory that is repreſented.

As the Painter ought to avoid all manner of ſtiffneſs and hardneſs in his Folds, and be careful that they don't ſmell of the *Lay-Man*, as we commonly ſay, ſo he ſhould alſo uſe his flying *Draperies* with diſcretion, for they can only be agitated by the Wind in a place where one may reaſonably ſuppoſe it blows, or by the compreſſion of the Air. When a Figure is ſuppos'd to be in Motion ſuch ſort of *Draperies* are moſt advantagious, becauſe they contribute to the Life of a Figure by the *Contraſt*: Yet care muſt be taken, that the cauſe of it may appear natural and probable, and there ſhould never be flying *Draperies* on different ſides in the ſame Picture, when they cannot naturally be agitated by any thing but the Wind, and when the Figures are in repoſe. Several skilful Painters have committed this fault without thinking of it.

CHAP.

CHAP. XVII.

Of LANDSKIPS.

IF Painting be a ſort of Creation, 'tis more ſenſibly ſo in *Landskips* than in any other kind of Pictures. We ſee there Nature riſing out of her *Chaos*, the Elements ſeperated, the Earth adorn'd with her various Productions, and the Heavens with their Stars. This ſort of Painting contains all the others in little, and therefore the Painter, who exercifes it, ought to have an univerſal Knowledge of the parts of his Art; if not in ſo particular a manner as thoſe that are us'd to paint Hiſtory, yet, at leaſt, ſpeculatively, and in general; and if he does not finiſh all the Objects that compoſe his Picture, or accompany his *Landskip*, he is, at leaſt, oblig'd to ſpecify livelily the *Guſto*, and the Character, and by how much the leſs his Piece is unfiniſh'd, to give it the more vivacity.

However, I do not pretend to exclude exactneſs of work from this Talent; on the contrary 'twill be the more admir'd, and the more valuable for it. But let a *Landskip* be never ſo well finiſh'd, it its merit does not conſiſt in the Compariſon of the Objects one with another, and if their Character be not thereby preſerv'd; if the *Proſpects* are not well choſen, or not well ſet off a good Intelligence of the *Claro Oſcuro*; if the Strokes are not lively, and the Scene animated by the Figures, by Animals, or other Objects, which are uſually in Motion; and if to a good *Guſto* of Colouring, and to extraordinary Senſa-

tions, the genuineneſs and truth of Nature are not join'd, the Picture will never be eſteem'd, nor be admitted into the Cabinets of the true Criticks.

CHAP. XVIII.

Of PERSPECTIVE.

A Certain Author has ſaid, that *Perſpective* and Painting are the ſame thing, becauſe there is no Painting without *Perſpective.* Tho' the Propoſition is falſe, abſolutely ſpeaking, in as much as a Body cannot be without Shadow, and yet it is not the ſame thing as the Shadow, nevertheleſs 'tis true in this ſenſe, that a Painter cannot do any thing without *Perſpective* in all his Operations, and that he does not draw a Line, nor ſtrike a ſtroke with his Pencil, which has not a ſhare of this in it at leaſt habitually. It regulates the meaſure of Forms, and the Degradation of Colours in all places of the Picture. The Painter is forc'd to know the neceſſity of it, and tho' his Practice of it is, or ſhould be conſummate; yet he will often be expoſed to make great Faults againſt this Knowledge, if out of Lazyneſs he will not conſult a-new, at leaſt in the moſt viſible Places, and take his Rule and Compaſſes with him, that he may put nothing to riſque, nor lie open to cenſure.

Michael Angelo has been blam'd for neglecting *Perſpective*, and the greateſt Maſters of *Italy* have been ſo thoroughly convinc'd, that without it 'tis

'tis impoſſible for any Compoſition to be regular, that they have endeavour'd to go to the bottom of it; and in ſome *Deſigns* of *Raphael*, there are to be ſeen even a ſcale of Degrees, ſo exact was he in this point.

CHAP. XIX.

Of COLOURING, *the Third* Part *of* Painting.

SEveral Painters have talk'd of Colours ſo very far from what they ought to have done, that I was tempted to endeavour to ſet them right, and wrote a Dialogue in defence of Colouring, which was printed Four and Twenty Years ago; and having nothing better to ſay of it at this time, I muſt refer the Reader to that Treatiſe, wherein I have done my utmoſt to ſhew the Merit and Prerogative of Colours, with all poſſible Perſpicuity.

CHAP XX.

Of the Harmony *of* COLOURS.

THERE is a Harmony, and diſſonance in the kinds of *Colours*, as there is in the *Tones* or Degrees of Light, and in a *Compoſition*

of Musick, the Notes must not only be true, but in the performance the Instruments must also be agreeable: And as all Musical Instruments do not agree one with another, as for Example, the *Lute*, and the *Hautbois*, the *Spinet*, and the *Bagpipe*, so there are Colours that will never appear together without offence to the sight; as the *Vermilion* with the *Green*, the *Blew* with the *Yellow*; and yet as the most sharp Instruments bear a Part with a good Effect, among several others, so the most opposite Colours being plac'd *à Propos*, among divers others which are in Union, will render some parts of a Picture the more sensible, especially those that should predominate, and draw the Eyes of the Spectator.

Titian, as I have elsewhere observ'd, has made this use of them in his Triumph of *Bacchus*, where having plac'd *Ariadné* on the Borders of the Picture, and for that reason not being able to make her remarkable by the Lustre of the Light, which he preserv'd for the middle of his Piece, he gave her a *Vermilion* Scarf on a Blew *Drapery*, as well to loosen her from his Ground, which was a Blew Sea, as because she was one of the principal Figures of his subject, upon which he desir'd to attract the Eye. *Paolo Veronese*, in his Mariage of *Canaa*, because *Christ*, who is the principal Figure of the subject, is carry'd somewhat into the depth of the Picture, and that he could not make him be taken notice of by the *Brillant* of the *Claro Oscuro*, has dress him in *Blew* and *Vermilion*, thereby to conduct the sight to that Figure.

CHAP.

CHAP. XXI.

Of the PENCIL.

THE term, *Pencil*, is sometimes taken for all the parts of Painting, as when we say, *That* Raphael's *Transfiguration is the finest Picture that ever came from his Pencil*, and sometimes 'tis to be understood of the Work it self, for Example when we say, *Of all the Painters of Antiquity*, Apelles's *Pencil was the most* Learned. In this place the word *Pencil* signifies Simply the Exterior manner he observ'd in employing his Colours, when those Colours don't seem too much agitated, or, as one may say, too much tormented by the motion of a heavy Hand; but on the contrary, when the movement appears Free, Ready and Light, we say, *The Piece is of a good Pencil*, yet this freedom of the Pencil is of little worth, if 'tis not guided by the Head, and if it does not serve to shew us that the Painter understands his Art. In a word, a fine Pencil in Painting, is like a fine Voice in Music; both the one, and the other, are valu'd according to the Proportion of the great Effect, and the Harmony that accompanies them.

CHAP. XXII.

Of the LICENCES.

THE *Licences* are so necessary, that all Arts admit of them; they are Literally against

the *Rules*, but when we come to explain our ſelves, we ſhall ſhew they aſſiſt them, if they are made uſe of *à Propos*. Every Man of ſenſe thinks they are to the purpoſe, when the Piece in which they are employ'd, has the greater Effect by them, and when, by their means, the Painter reaches the end he aims at, which is to impoſe on the ſight; but 'tis not every Painter that can make an advantageous uſe of them. There are none but great *Genius*'s who are above Rules, and who know when to make uſe ingeniouſly of the *Licences*, either in the *Eſſence* of the Art, or in Hiſtory. The latter is the more difficult work, and requires our Attention. We ſhall ſpeak further of it in the following Chapter.

CHAP XXIII.

By what Authority the Painters *have repreſented under Humane Figures, Things* Divine, Spiritual *and* Inanimate.

Scripture tells us, in ſeveral Places, of God's appearing to Man, either by the Miniſtry of his Angels, or in Dreams and Viſions. There is a fine deſcription of God, under the Form of an old Man, in the Seventh Chapter of *Daniel*, and the Ninth Verſe. The ſame *Holy Writ* informs us of ſeveral Apparitions of Angels under humane Forms. For this reaſon, the Church in the *Council* of *Nice*, made no ſcruple to allow Painters to repreſent God the Father, under the Figure of a venerable

venerable old Man, and Angels under humane Figures.

Painters are also justify'd, on the same account, to give Life to inanimate Things, when they follow exactly the Idea the Scripture gives us of them. The Spectator should not presently be scandaliz'd, if he sees sacred Things mixt with Poetical Fictions, as if Fiction and Poetry were indispensably Profane. The Book of *Job*, the *Psalms* of *David*, the *Apocalypse* are all Poetical, and full of figurative Expressions, without reckoning all the Parables which are in the other parts of the Scripture. 'Twas in copying the sacred Text, that *Raphael* painting the passage of *Jordan*, gave that River a humane Figure, and drew him pushing back his Waters to their Source. He was warranted to do this by Holy Writ, which to proportion its Expressions to Man's Understanding, often represents divine Things in the shape of Humane, and for the Instruction of the Faithful, makes use of the most palpable and sensible Comparisons and Ideas. We have a Passage, relating to the subject of Rivers, in the 97th *Psalm*, where it is said, *Let the Floods clap their Hands: Let the Hills be joyful together.* The Painter, who has the same Intention to instruct, and to edify, cannot follow a better Pattern. *Psal.* 97. 8.

Poussin, in his Picture of the *finding of* Moses, has observ'd the same conduct, in representing the River *Nile*, for which he has been blam'd by some Persons, who alledge these reasons against him. They say that Painters should not mingle false Gods with Things relating to our Religion; that Rivers are false Divinities whom the *Heathens* worship'd, and whom we ought not to intro-

introduce in ſacred Hiſtory: And further, that a Painter may well enough repreſent a River, as a River, but not do it under a humane Figure. To all this one may eaſily anſwer, that as the Holy Scripture, when it introduces Rivers under humane Figures, had no intention to ſpeak of thoſe the *Pagans* ador'd, and tho' it might have expreſs'd its ſelf ſimply and naturally, yet it makes uſe of a figurative Stile, without fearing to ſeduce the Faithful; ſo alſo a Chriſtian Painter, who ought to imitate the Scripture, is very far from endeavouring to alter the Truth of Hiſtory: He rather ſtrives, conforming himſelf to his Original, to ſhew it more Livelily and Elegantly, not to an Infidel, but to a Chriſtian as he is, who being prejudic'd againſt the falſe Divinities, ought not to find out another meaning than that of the Holy Scripture.

But with reſpect to Pagan Divinities, which are introduced as ſuch, and with the Characters that ſhew what they are, 'tis more difficult to admit them in ſuch kind of Compoſitions. The Learned have handled that matter by its relation to *Poeſy*, and the cauſe remains ſtill to be decided: However, the Painter, who has no other way to expreſs himſelf than by theſe ſorts of Figures, inſtead of being blam'd, will always be commended by the beſt Judges, when they find them brought in prudently and ingeniouſly. For the falſe Divinities may be conſider'd two Ways, either as Gods, or as Symbolical Figures. As Gods, the Painters muſt never repreſent them, except it is in ſubjects entirely Profane; and as Symbolical Figures, he may introduce them with diſcretion on all Occaſions, where he thinks them neceſſary.

Rubens, who of all Painters made uſe of theſe *Symbols* the moſt ingeniouſly, and the moſt learnedly, as may be ſeen in the Book of the Cardinal *Infant*'s entrance into *Antwerp*, and by the Pictures of the Gallery of *Luxemburg*, has been cenſur'd for it: He ſhould not, ſay they, have brought Allegorical Figures into his Compoſitions, nor have mix'd Fable with Truth.

To which we may anſwer, that as *Rubens* has manag'd it, he has not confounded Fable with Truth; he rather has employ'd the *Symbols* of the Fable to expreſs the ſame Truth. In the Picture of the Birth of *Lewis* XIIIth, on the top of it in Clouds, at a diſtance he has repreſented *Caſtor* on his wing'd Horſe, and on the ſide *Apollo* in his Chariot mounting on high, to ſhew that the Prince was born in the Morning, and that his Mothers delivery was happy. From whence we may infer, that the Painter had no thoughts of repreſenting the Gods, as Gods, but *Caſtor* only as a Conſtellation that render'd Events fortunate, and the Chariot of *Apollo* mounting upwards, to mark the time of the Morning.

If the Painter with an Intention to expreſs himſelf the better, has thought it neceſſary or convenient to repreſent the Divinities of the Fable among Hiſtorical Figures, thoſe *Symbols* muſt be look'd upon as inviſible, and as not there any otherwiſe, than by their Signification.

'Tis in this ſenſe the ſecond *Council* of *Nice*, authoriz'd in what they did by the Scripture, allow'd the repreſentations of God the Father, and the Angels under humane Figures; for there would have been a greater inconvenience in painting the Perſons of the Holy Trinity, and the Angels, than in introducing Pagan Divini-

ties,

ties in a Picture, if the ſenſe, that the former ſhould be taken in, were not explain'd. Chriſtians being ſufficiently prepoſſeſt againſt theſe falſe Appearances, which are intended only for their Inſtruction, to profit by them, ſhould have the ſame Notion of 'em as the Painter, and look upon them as not there.

The Authority for Painting the An-
Exod. 25. gels with Wings, is taken from the *Ark of the Covenant*, and from the 9th Chapter of *Daniel*, the 21ſt Verſe; however theſe Paſſages do not indiſpenſibly oblige Painters to draw Angels always with Wings, they may do it, or not do it, as their Art, good Senſe, and the Inſtruction of the Faithful require.

The Reader will eaſily perceive 'tis a Papiſt that argues thus for the Idolatrous Cuſtom of repreſenting the Holy Trinity, and the Angels under humane Figures; the Argument is ſo mean it deſerves no Anſwer, and the Poiſon ſo weak, it needs no Antidote, or we might quote againſt him, the 7th Verſe of the 97th Pſalm, *the ſame he has quoted above, where are theſe words.*

Confounded be all they that ſerve graven Images, that boaſt themſelves of Idols; Worſhip him all ye Gods.

CHAP.

CHAP. XXIV.

Of Naked Figures, *and how they may be made uſe of.*

THE Painters and Sculptors, who underſtand deſigning very well, commonly ſeek after Occaſions to ſhew the *Naked*, to gain Eſteem and Diſtinction, for which they are certainly praiſe-worthy, provided they keep themſelves within the bounds of the Truth of Hiſtory, of Veriſimility and Modeſty. There are ſome Subjects, in which a Man may more reaſonably repreſent Nakedneſs than in others; as for Example, in Fables, when the Scene lies in hot Countries, and we know nothing of the Modes of the People, or when the Labourers of the firſt Ages are repreſented. *Cato* the *Cenſor*, as *Plutarch* relates, work'd Naked among his Labourers, when he came from the Senate; and St. *Peter* was Naked when our *Saviour* appear'd to him after his Reſurrection, and found him Fiſhing with the other Apoſtles. Nakedneſs may alſo be made uſe of in the repreſentation of Allegorical Subjects, the *Pagan* Gods, or Hero's; in ſhort on all occaſions, where we may ſuppoſe we look upon ſimple Nature, where Cold or Impudence is not predominant, for Cloaths were only invented to keep Men from Cold and Shame.

There are, at this day, a great many People, in ſeveral Parts of the World, who go ſtark Naked, either becauſe they dwell in hot Countries, or that Cuſtom has taken away the Indecency and Shame of Nakedneſs. In a word, the general *Rule*, which

which ſhould be obſerv'd in this Caſe, is, as we have already ſaid, that there be nothing againſt Modeſty or Veriſimility. The Painters draw moſt of their Figures with their Heads and Feet Naked, wherein they follow the Dictates of ſimple Nature, which eaſily accuſtoms thoſe two Parts to Nakedneſs: We ſee Examples of this kind, not only in hot Countries, but in the midſt of the cold Mountains of the *Alps*, where even the Children go with their Feet naked, in Summer, among the Stones and Flints, and in Winter over the Ice and Snow. But with regard to the Truth of Hiſtory, tho' Nakedneſs be a *Licence* which Painters are poſſeſs'd of, and uſe to the advantage of their Art, yet they often abuſe it. I won't except either *Raphael* or *Pouſſin*; They have repreſented the Apoſtles with their Feet naked, contrary to what is poſitively ſaid in the *Goſpel*, where our Saviour ordering them to take no care for what they ſhould put on, commands them to be content with the Shoes they have on their Feet, without carrying others with them. And in the *Acts* of the Apoſtles, when the Angel delivers St. *Peter*, he bids him put on his Girdle, and tye his Shoes; from whence we may conclude they were commonly worn.

'Tis the ſame with *Moſes*, who in the Viſion of the burning Buſh, was warn'd to leave his Shoes, and yet *Raphael* Paints his Feet naked, in all the other Actions of his Life, as if *Moſes* had never any Shooes on, but when he was keeping his Father-in-Law's Sheep. I might here give many more Inſtances, wherein *Raphael*, and ſeveral other Painters after him, have drawn their Figures without Shoes and Stockings, againſt Hiſtory and Veriſimility, did not I think what I have ſaid ſufficient.

'Tis

'Tis obſerv'd that the *Grecian* Sculptors more commonly made their Figures naked than the *Roman*, but I know no other reaſon for it, than that the *Greeks* choſe ſubjects more agreeable to the deſire they had, to have the depths of their Art admir'd, in their repreſenting the Conſtruction and Union of the parts of Man's Body. In their Statues they repreſented Gods, rather than Men, and in their *Baſſo Relievo's*, *Bacchanals* and Sacrifices, rather than Hiſtories. The *Romans*, on the contrary, who by their Statues and *Baſſo Relievo's*, aim'd at tranſmitting the Memory of their Emperors to Poſterity, were neceſſarily oblig'd to do nothing againſt the Truth of Hiſtory; but to dreſs their Figures according to the Mode then in Faſhion.

CHAP. XXV.

Of GRACE.

THE neceſſity of *Grace* in Painting, generally ſpeaking is a thing that needs no Proof. There's only one difficulty in the matter, to wit, if this *Grace* be neceſſary in all ſorts of ſubjects; in Battels, as well as Feſtivals; in Soldiers, as well as Women.

I grant it is, and my reaſon for it is, that tho' *Grace* ſhews it ſelf firſt in the Face, yet 'tis not in that part only that it reſides; it conſiſts chiefly in the turn the Painter gives his Objects to render them agreeable, ev'n ſuch as are inanimate; from whence it follows, that there may be *Grace* in the

the fierceneſs of a Soldier, by the turn which may be giv'n to his Air, and his Poſture; and even in *Drapery*, or any thing elſe, by the manner in which it may be diſpos'd.

Having given this Idea of a perfect Painter, and Proofs of the ſeveral parts that go to the forming one, there only remains an Application to the works of the Painters, and to put them as it were in the Scale, not to reject entirely thoſe that have not all the Qualities which we have eſtabliſh'd, but to value them according to their weight.

This Idea may help us to judge of the Deſigns of different Maſters, I mean of the Degree of their Goodneſs; for 'tis almoſt impoſſible to write with Juſtneſs of the originality of a Deſign, or the name of the Author; or to lay down Rules how he may be known.

CHAP. XXVI.

Of DESIGNS.

THE *Deſigns*, of which we intend to ſpeak here, are thoſe Thoughts that Painters commonly expreſs on Paper, for the Execution of ſome work they are going about. We ſhould place among *Deſigns* the *Studies* of great Maſters, that is thoſe parts which they have deſign'd after Nature, as Heads, Feet, and entire Figures; *Draperies*, Animals, Trees, Plants, Flowers, and, in ſhort, every thing that may enter into the Compoſition of a Picture; for whether you conſider

a good Design by its relation to the Picture of which it is an Idea, or by relation to some Part of which it is the *Study*, it always deserves the Atention of the *Curious*.

Tho the Knowledge of *Designs* be not so estimable, nor of so large extent as that of *Pictures*; 'tis however delicate and pleasant, because the great number of them gives those that love 'em, more opportunity to exercise their Criticisms, and the Work is all the production of the Mind. *Designs* denote best the Character of the Master, and shew if his Genius be lively or heavy, if his Thoughts are elevated or common; in short, if he has a good *Manner* and a good *Goût* of all the Parts which may be expreſt upon Paper. A Painter who wou'd finish a Picture endeavours, if one may so say, to go out of Himself, that he may acquire Praise for some Parts of his Art, which he knows very well he is not possest of. But in making a *Design*, he gives a loose to his Genius, and shews what he is. For this reason it is, that in the Collections of the Great, we find the *Designs* of the best Masters preserv'd, as well as the *Pictures*.

And yet there are few Persons, who are curious about *Designs*, and among those few, if some know the Manner, scarce any one knows the end. The half-Criticks have no inclination towards this Curiosity, because, having no sufficient notion of the meaning of *Designs*, they have no relish of the Performance, and take more pleasure in *Prints* carefully Engrav'd from good Pictures, which may be occasion'd sometimes thro' fear of being deceiv'd, and of taking, as it often happens, Copies for Originals, for want of Experience. There are three Things in general

to be obſerv'd in *Deſigns*, Learning, Spirit and Freedom. By Learning I underſtand a good Compoſition, a *Deſign* Correct, and of a good *Goût*, with a laudable Knowledge of the *Claro Oſcuro*. By the Word Spirit I comprehend a lively and natural Expreſſion thro' the whole Work, of the Subject in general, and the Objects in particular. Freedom is no more than a Habit, which the Hand has contracted, to expreſs readily and boldly the Idæa in the Painters Mind, and as there is more or leſs of theſe three Things in a *Deſign*, 'tis the more or leſs valuable, tho' free *Deſigns* are generally accompany'd with a good deal of Spirit, yet all the *Deſigns* that are made with Freedom, are not, for all that, ſenſibly touch'd; and, if the Learned *Deſigns* are not always free, they are thoſe generally which have the moſt Spirit in them.

I might here name abundance of Painters, whoſe *Deſigns* have a great deal of Freedom without any Spirit, whoſe bold Hands produce nothing but Rambling Performances. I might alſo name ſeveral able Men, whoſe *Deſigns* appear ſtiff, tho' otherwiſe Learned and Senſible, becauſe their Hand was reſtrain'd by their Judgment, and they Study'd, above all things, to make their *Out-lines* correct, and their Expreſſion juſt. I avoid naming them not to offend any body: Let every one judge as he thinks fit.

This muſt be ſaid of Freedom, 'tis ſo agreeable that it hides, and often excuſes a great many Faults, which, in ſuch caſe, are rather attributed to an Impetuoſity of Genius, than to Inſufficiency; but, we muſt own alſo, that Freedom of Hand does not ſeem to be Freedom when 'tis confin'd within the bounds of a great Regularity.

larity. Thus in the moſt correct *Deſigns* of *Raphael*, there is a delicate Freedom which is only viſible to the Eyes of the Learn'd.

In a word, there are ſome *Deſigns* which are not over correct, and which yet are not without their Merit, having a good deal of Senſe and Character. Of this ſort are the *Deſigns* of *William Baur*, *Rembrant*, *Benedetti*, and ſome others.

Deſigns that are but juſt touch'd, and not finiſh'd, have more Spirit, and pleaſe more, than thoſe that are perfected, provided their Character be good, and they put the Idea of the Spectator in a good Way. The reaſon is for that the Imagination ſupplies all the Parts which are wanting, or are not finiſh'd, and each Man ſees it according to his own *Goût*. The *Deſigns* of thoſe Maſters, who have more *Genius* than Learning, often give occaſion to experience the Truth of this Aſſertion, but the *Deſigns* of excellent Maſters, who join ſolidity to a fine *Genius*, loſe nothing by being finiſh'd, and ſuppoſing every thing elſe is anſwerable, *Deſigns* are to be eſteem'd according as they are finiſh'd.

Tho' we ought to value moſt thoſe *Deſigns*, wherein moſt Parts are found, yet ſhou'd we not reject thoſe where there is no more than one, provided 'tis of ſuch a Manner, that it ſhews ſome Principle of the Art, or carries with it any ſenſible Singularity, which pleaſes or inſtructs. Neither ought we to reject thoſe that are but *Sketches*, by which one ſees a very faint Idæa only, and but an Eſſay of the Fancy, ſince 'tis curious to remark how skilful Painters at firſt conceiv'd their Thoughts before they digeſted them, and *Sketches* ſhew us further what Touches great Maſters make uſe of to Characteriſe things with a few Strokes.

To ſatisfy one's Curioſity therefore, 'twou'd be well if one had *Deſigns* of all kinds of the ſame Maſter, to wit, not only of his firſt, ſecond or laſt Manner, but even his lighteſt *Sketches*, as well as his moſt finiſh'd *Deſigns*. I confeſs, however, the *Curious* who are purely ſpeculative, don't ſo much find their account in it, as thoſe who knowing how to Practice, are more capable of reliſhing this Curioſity. There is one Thing, which is as the Salt of a *Deſign* that ſeaſons it, and gives it its reliſh, without which 'tis worth little or nothing, and which I can't expreſs better than by the Word Character. This Character conſiſts then in the manner in which the Painter thinks Things. 'Tis the Seal that diſtinguiſhes his Works from thoſe of other Men, and which imprints on them the lively Image of his Mind. 'Tis this Character that agitates our Imagination, and 'tis by this that Skilful Painters, after having Study'd under good Maſters, or after the Works of others, feel themſelves conſtrain'd by a Sweet Violence, to let their Genius looſe, and fly with their proper Wings.

I exclude out of the number of good *Deſigns* all that are Inſipid, of which there are three ſorts. Firſt, thoſe of Painters, who, tho' they produce great Compoſitions, and are exact and correct, yet ſpread over their Works a certain Coldneſs, which freezes the Spectator. Secondly, Thoſe of Painters, who having more Memory than Genius, are always playing the Plagiaries, and Working by the Idæas they have ſtor'd up from other Mens Productions which they have ſeen; or elſe make uſe of ſuch as are before them with too little Induſtry, and too much Servility. And thirdly, Thoſe of Painters, who tye themſelves

ſelves up to their Maſter's *Manner*, without ever quitting or enriching it.

The Knowledge of *Deſigns*, as well as of *Pictures*, conſiſts in two Things, *viz.* to find out the Name of the Maſter, and the goodneſs of the *Deſign*.

To know that a *Deſign* is of ſuch a Maſter, a Man muſt have view'd with Attention, a great many others of the ſame Hand, and have had in his Mind a juſt Idæa of the Character of his *Genius*, and of the Character of his Practice. The Knowledge of the Character of *Genius* requires a great Extent, and a great clearneſs of Mind, to keep the Idæas without confounding them, and the Knowledge of the Character of Practice depends more on a great Habitude, than a great Capacity; and for this reaſon 'tis that the moſt skilful Painters do not always decide this Point the moſt juſtly. To know if a *Deſign* be fine, if it be an Original or a Copy, a great deal of Delicacy and Penetration is requiſite, together with much Exerciſe that way, and I queſtion whether it can be done without ſome Knowledge of manual Practice; and yet, after all, a Man may be deceiv'd.

It ſeems to me, 'tis eaſy to infer from what has been ſaid, that the Compariſon of the Works of the Painters, with the Idea we have eſtabliſh'd of a perfect Painter, is the beſt way to know what eſteem is due to them. But ſince a Man has not always a great number of *Pictures* at his Diſpoſal, nor enough finiſh'd *Deſigns* to exerciſe his Judgment, and ſo to acquire in a ſhort time a habit of Judging well, good *Prints* may ſerve inſtead of *Pictures*; for excepting the local Colour, they are ſuſceptible of all the Parts of Painting; and beſides that, they will ſhorten the

time, and are very proper to fill the Mind with the Knowledge of an Infinity of Things. The Reader, I hope, will not be diſpleas'd to find here what I have diſcover'd in this Matter.

CHAP. XXVII.

Of the Uſefulneſs and Uſe of PRINTS.

MAN is born with a Deſire to know, and nothing ſo much hinders his informing him as the trouble of Learning, and the eaſineſs of forgetting, two Things of which the greateſt part of Mankind complain with a great deal of reaſon, for ſince the *Arts* and *Sciences* have been ſought after, and to penetrate far into them an Infinity of Volumes have been publiſh'd, at the ſame time was brought to Light an Object terrible enough to frighten us from looking into them, and capable to ſhock our Minds, and diſhearten our Memories. However, we have more reaſon than ever to Exerciſe both the one and the other, or at leaſt to find out means to help them in their ſeveral Functions. That which we are about to treat of (the Invention of *Prints*) is a very powerful one, and one of the happieſt Productions of latter Ages.

They are in our Age arriv'd to ſo high a Degree of Perfection, and good Gravers have given us ſo many on all ſorts of Matters, that it may truly be ſaid, they are the Depoſitories of all that is Fine and Curious in the World.

Their

Their Origin was in the Year 1460. and arose from one *Maso Finiguerra*, a Goldsmith of *Florence*, who grav'd his Plate, when casting some of it in melted Sulphur, he perceiv'd that what came out of the Mold was mark'd with the same *Prints* as his Plate, by the Black which the Sulpher had taken from his Graving: He try'd to do as much on Silver Plates with wet Paper, by rouling it smoothly with a Rouler, which also succeeded.

This Novelty tempted *Baccio Baldini*, a Goldsmith of the same City, to try whether he could do the same, and his success occasion'd him to engrave several Plates of *Sandro Boticello*'s Invention and Design, and upon this *Andrew Mantegna*, who was at *Rome* at that time, set about engraving some of his own Pieces.

The Knowledge of this Invention getting into *Flanders*, *Martin* of *Antwerp*, then a famous Painter, engrav'd abundance of Plates of his own Invention, and sent several *Prints* into *Italy*, which were mark'd thus, *M. C.* *Vasari* in the Life of *Marco Antonio*, a Painter, gives an Account of the greatest part of his Subjects, of which there was one among the rest, (the Vision of St. *Anthony*) that pleas'd *Michael Angelo*, then very young, so well, for the Invention of it, that he colour'd it. After *Martin* of *Antwerp*, *Albert Durer* began to appear, and gave the World an infinite Number of fine *Prints*, as well in Wood as in Copper, all which he sent to *Venice* to be sold.

Marco Antonio, who happen'd at that time to be there, was so ravish'd with the Beauty of these *Prints*, that he copy'd Six and Thirty of them, which represented our Saviour's Passion, and these Copies were receiv'd at *Rome* with so

much the more Admiration, by how much the more they were finer than the Originals. At the ſame time *Hugo du Carpi*, an *Italian* Painter of a mean Capacity, but of a Wit apt for Invention, found out, by means of ſeveral Plates of Wood, the way how to make *Prints* reſemble Deſigns of *Claro Oſcuro*, and ſome Years after the Invention of *Etching* was diſcover'd, which *Parmeggiano* ſoon made uſe of.

Theſe firſt *Prints* drew the Admiration of all that ſaw them for their Novelty, and the skilful Painters, who work'd for Glory, were willing to uſe them to ſpread their Works over the World. *Raphael*, among others, employ'd the famous *Marco Antonio* to engrave ſeveral of his *Pictures* and *Deſigns*, and thoſe admirable *Prints* were ſo renown'd, that they carry'd the name of *Raphael* through the World. A vaſt number of Gravers have made themſelves famous, ſince *Marco Antonio*, in *Germany*, *Italy*, *France*, and the *Low-Countries*, and have publiſh'd as well by Graving as Etching, an infinite number of *Prints* on all ſorts of Subjects, as well Hiſtories, Fables, Emblems, Deviſes, Medals, Animals, Landskips, Flowers, Fruits, as in general all the viſible Productions of Art and Nature.

There's no body, of what Condition or Profeſſion ſoever, but may profit very much by them. Divines, Monks, devout Men, Philoſophers, Soldiers, Travellers, Geographers, Painters, Sculptors, Architects, Gravers, Lovers of the *Fine Arts*, all that are curious in Hiſtory or Antiquity, and, in ſhort, all who having no particular Profeſſion, but that of Men of Honour, would adorn their minds with the Knowledge of thoſe Things, that might render them the more worthy of Eſteem.

'Tis

'Tis not pretended that Perſons are oblig'd to ſee all the *Prints* that have been publiſh'd, to know how to profit by them; the infinite number of them preſenting at once ſo many different Ideas to a Man's view, will rather confound than inform him: Thoſe only, who are born with a great and a clear *Genius*, who've been us'd, for ſome time, to the ſight of ſo many different Things, can make 'em profitable to them, and ſee 'em all without Confuſion.

Every particular Man may chuſe thoſe ſubjects that are moſt proper for him, that may either refreſh his Memory or ſtrengthen his Judgment, in which he ſhould be directed by the Inclination he has for Things of his own *Goût* and Profeſſion.

As for Example, nothing is more ſuitable to Divines than *Prints* which relate to Religion, our Holy Myſteries, the Sacred Hiſtories, and every thing which diſcovers the Exerciſe, or the Perſecution of the primitive Chriſtians: The *Antique Baſſo Relievo*'s, which in many places inform us of the Ceremony of the Heathen Worſhip: In ſhort, any thing that has relation to our own, whether it be Sacred or Profane.

For thoſe devout ſubjects are moſt proper, which raiſe the Soul to Heaven, and continue it in the Love of God.

For Monks, the Sacred Hiſtories in general, and what concerns their Order in particular.

For Philoſophers, all the Demonſtrative Figures, which relate not only to the Experiments of Phyſick, but all that may encreaſe their Knowledge in natural Things.

For thoſe that are bred up to War, the Plan and Elevation of fortify'd Cities, the order of Bat-

tles

ties and Books of Fortification, of which the demonſtrative Figures are the greateſt Part.

For Travellers, the particular Views of Palaces, of Cities, and conſiderable Places, to prepare them for the Things they are to ſee, or to preſerve the Ideas of thoſe they have ſeen.

For Geographers, the Maps and Carts neceſſary in their Profeſſion.

For Painters, every thing that may ſtrengthen them in the ſeveral Parts of their Art, as the *Antique* Pieces, and thoſe of *Raphael* and *Caracci* for the *good Goût*, correctneſs of Deſign, the Dignity of Manner for the choice of the Airs of the Head, the Paſſions of the Mind, and the *Attitudes*: Thoſe of *Correggio* for *Grace* and Delicacy of the *Expreſſions*; thoſe of *Titian*, *Baſſano*, and the *Lombards* for the Character of Truth, for the ſimple Expreſſions of Nature, and, above all, for the *Goût* of *Landskips*: Thoſe of *Rubens*, for the Grandeur and Magnificence of his Invention, and the Artifice of *Claro Oſcuro*. In ſhort thoſe that tho' they may be defective in ſome particular part of them, may yet have ſomething in them Singular and Extraordinary, for the Painters may draw a conſiderable Advantage from all the different Manners of thoſe that have gone before them, who are, as ſo many Flowers, from whence like the Bees they may ſuck a Juice, which incorporating with their proper Subſtance, will bring forth ſuch works as are Uſeful and Agreeable.

For Sculptors, Statues, *Baſſo Relievo's*, Medals, and other *Antique* Works, thoſe of *Raphael*, *Polidoro*, and the whole *Roman* School.

For *Architects*, the Books that concern their Profeſſion, and that are full of Demonſtrative Figures.

Figures of the Invention of their Authors, or copy'd from the *Antique*.

For *Gravers*, a Collection of Pieces of different Manners, as well grav'd as etch'd. This Collection ſhould alſo ſerve to ſhew them the Progreſs of Graving, from *Albert Durer* to the Gravers of our own Times, which will include the Works of *Marco Antonio*, *Cornelius Cort*, the *Caracci*, *Sadelers*, *Pontius*, *Bolſvert*, *Goltius*, *Muler*, *Voſterman*, *Viſcher*, and a great many more that I have not named, who had a particular Character, and who by different Ways ſtrove all of them to imitate either Nature, when they did ſomething of their own Invention, or Pictures of different Manners, when they only aim'd at the faithfulneſs of Imitation. In comparing thus the Works of all theſe Maſters, they may judge which of them underſtood beſt the Management of their Tools, of Light, and the uſefulneſs of *Tones*, as it relates to the *Claro Oſcuro*; which of them in their Operations reconcil'd Delicacy and Force beſt, and in their Productions were moſt ſenſible and exact, that making a good Uſe of theſe Lights, they may have the laudable Ambition to equal or ſurpaſs theſe skilful Maſters.

For the Curious in Hiſtory and Antiquity, every thing that has been engrav'd belonging to Sacred or Profane Hiſtory, the Fable, the *Antique Baſſo Relievo*, the *Trajan* and *Antonine* Pillars, the Books of Medals and Stones Engrav'd, and ſeveral Prints that may help them in the Knowledge of thoſe Things they would know, or to keep thoſe they know already in their Memories.

In ſhort, for thoſe that to be more Happy, and more Gentleman-like, would form their *Goût* by the

the ſtudy of good Things, and have a reaſonable Tincture of the *fine Arts*, nothing is more neceſſary than good *Prints*: Their Sight, with a little Reflection, will readily and agreeably inform them of every thing that may exerciſe their Reaſon, and ſtrengthen their Judgment. They may fill their Memory with the moſt curious Things of all Times, and all Countries, and in learning the different Hiſtories, learn the ſeveral Manners of Painting: They will judge readily, by the Facility, with which they may open a few Leaves, and ſo compare the Productions of one Maſter with thoſe of another, and by this means, in ſparing their time; they will ſpare their expence alſo, for 'tis almoſt impoſſible to put the Pictures of as many Maſters together in a Room, as will ſuffice to form a perfect Idea of the work of each Maſter, and when at a vaſt charge a Man has fill'd a large Chamber with Pictures of different Manners, he cannot have above two or three of each, which is not enough to enable him to make a nice Judgment of the Character of the Painter, or the extent of his Capacity; whereas, by means of *Prints*, one may eaſily ſee the Works of ſeveral Maſters on a Table, one may form an Idea of them, judge by comparing them one with another, know which to chuſe, and by practiſing it often, contract a Habit of a good Taſte, and a good Manner, eſpecially if we do it in the company of any body, that has Diſcernment in theſe Things, and can diſtinguiſh what's good, from what is but indifferent.

But as for the Criticks in, and Lovers of the *fine Arts*, we muſt preſcribe them no Rules; all Things, if we may uſe the Phraſe, are ſubjected to the Empire of their Knowledge: They entertain them-

themſelves by their ſight, ſometimes in looking on one thing, and ſometimes on another, becauſe they reap profit by it, and take pleaſure in it. Among other Things in ſeeing, what has been engrav'd from the moſt famous Maſters of Painting, they perceive the Origin, Progreſs, and Perfection of their Works; they follow them from *Giotto*, and *Andrea Mantegna*, down to *Raphael*, *Titian* and the *Caracci*. They examine the different Schools of thoſe times; they ſee into how many Branches; they have been divided by the Multiplicy of Diſciples, and how many Ways the Mind of Man is capable of conceiving the ſame thing; what Imitation is, and that as many different Manners have come from her as Countries, Ages, Minds or Nature by their Diverſity have produc'd. Among all the good Effects that may ariſe from the uſe of Prints, we ſhall content our ſelves to Name ſix, by which we may eaſily Judge of the reſt.

The firſt is to divert us by Imitation, in repreſenting viſible things to us by their Painting.

The ſecond is to Inſtruct by a more forcible and ready manner than by Speech: *Things*, ſays *Horace*, *that enter at the Ear, go more about to come at us, and touch us leſs than thoſe that enter by the Eyes, which are the more ſure and more faithful Witneſſes.*

The Third is to ſhorten the time we employ in recollecting thoſe things that have eſcap'd our Memory, and to refreſh it with a glance of the Eye.

The Fourth is to repreſent abſent and diſtant Things, as if they were before our Eyes, which otherwiſe we cou'd not ſee without troubleſom Voyages, and great Expence.

The

The Fifth is, to afford us by this Means an eaſy way of comparing ſeveral things together, Prints taking up ſo little room, and we may make uſe of ſo great a number and ſo different.

And the Sixth is to give one a Taſt of good Things, and a Tincture of the *Fine Arts* which no Gentleman ſhou'd be ignorant of.

Theſe effects are general, but every one may imagine the particular Uſes and Benefits of them according to his Underſtanding, and his Inclination, and by theſe particular Benefits or Effects he may make his Collection; for 'tis eaſy to gueſs, that in the Variety of Conditions of which we have been ſpeaking, the Curioſity of *Prints*, the Order and Choice that is to be obſerv'd, depend on every Man's *Gout* and *Views*.

Thoſe, for Example, that love Hiſtory ſeek after thoſe Subjects only that belong to it, and that nothing may eſcape their Curioſity, they follow this Method, which cannot be enough commended. All that relate to particular Countries and Ages are put into one or more Covers, where they may be readily come at.

Firſt, the Pictures of the Sovereigns that have govern'd a Country, the Princes and Princeſſes deſcended from them, thoſe that have held any conſiderable Office in the State, in the Church, in the Army or Courts of Juſtice, thoſe that have diſtinguiſh'd themſelves in different Profeſſions, and particular Perſons who have had any ſhare in Hiſtorical Events. Thoſe Pictures are accompany'd with ſome Lines in Writing, which denote the Character of the Perſon, his Birth, his remarkable Actions, and the time of his Death.

Secondly,

Secondly, the general and particular Maps of this Country, the Plans and Elevations of Cities, Caſtles, Palaces, and other Places worthy the Knowledge of the Publick.

Thirdly, Every thing that has any Relation to Hiſtory, as Entries into Cities and Feſtivals, Funeral Proceſſions and Pompous, Ceremonies, Modes and Cuſtoms: In ſhort, all particular *Prints* which are Hiſtorical.

The Collection thus made for one Country, is in the ſame manner done for all the reſt. The Invention of this Order is very ingenious, and we are indebted for it to a Gentleman, otherwiſe well enough known by his extraordinary Merit, and the Number of his Friends.

* *Monſieur* de Ganieres.

Such as have any Paſſion for the *Fine Arts* take another Method in their Collections; they do it by the Painters and their Diſciples. In the *Roman* School they place *Raphael*, *Michael Angelo*, their Diſciples, and their Contemporaries. In that of *Venice*, *Giorgione*, *Titian*, the *Baſſani*, *Paolo Veroneſe*, *Tintoret*, and other *Venetians*. In that of *Parma*, *Correggio*, *Parmegiano*, and thoſe that follow'd their *Goût*. In that of *Bologna*, the *Caracci*, *Guido Dominichino*, *Albani*, *Lanfranco* and *Guerchino*. In that of *Germany*, *Albert Durer*, *Holben*, the little Maſters, *William Baur*, and others. In that of *Flanders*, *Otho Venius*, *Rubens*, *Vandike* and thoſe that Practiſed their Rules. In the ſame manner they put the Maſters of the *French* School, and thoſe of other Countries, in their ſeveral Claſſes.

Others collect their *Prints* by the Gravers, without reſpect to the Painters: Others, by ſuch and ſuch Subjects; and others, by other Faſhions, and, indeed, 'tis reaſonable that every one ſhou'd have Liberty

Liberty to do in this what ſeems to him to be uſeful and agreeable.

'Tho one may at any time, and in any Age, benefit ones ſelf by the ſight of *Prints*, yet Youth is more proper for it than any other part of Man's Life, becauſe Memory is the Gift of Childhood, and while Perſons are young, they ought to make uſe of it as of a Magazine, to lay up Things, that can contribute towards forming their Judgment.

But if the uſe of *Prints* be profitable to Youth, 'tis a pleaſant and agreeable Entertainment to old Age, which is the proper time for Repoſe and Reflection, and in which our Thoughts being no longer diſſipated by the Amuſements of our firſt Years, we may with the greater Leaſure reliſh the Pleaſure that is to be receiv'd by *Prints*, whether it be by their informing us of ſomething new, or bringing ſomething to our Minds that we knew before; whether it be, that having a *Guſto* for the Arts we judge by them of the diferent Productions which the Painters and Gravers have left us, or having no Knowledge of thoſe Things, we flatter our ſelves, that we ſhall acquire it; or in ſhort, if we aim at nothing by t but to pleaſe our ſelves by agreeably exciting our Attention in obſerving the Beauty, and ſingularity of the *Prints* that we meet with, for there we ſee Countries, Towns, and all the conſiderable Places that we have read of in Hiſtory, or have ſeen in our Travels, in ſuch ſort that the great Variety, and the great Number of rare Things which we find there may ſerve inſtead of Travelling, and this may be done with eaſe by the Curious, who have no Strength, Leiſure or Convenience to Travel.

'Tis

'Tis certain therefore from what we have ſaid, that the ſight of fine *Prints* by which Youth is inſtructed, and the Knowledge of old Perſons reviv'd and confirm'd, muſt be uſeful to all the World.

We don't think it neceſſary to enter into a *Detail* of all the ſeveral Things that might recommend the uſe of *Prints*, we believe we have ſaid enough to induce the *Reader* to draw conſequences from it, conformable to his Views, and his Occaſions.

If the Antients had had the ſame Advantage in this as we have, and if they had, by the means of *Prints*, tranſmitted what they had done, that was fine and curious, to Poſterity, we ſhould have diſtinctly known abundance of Things, of which we have but confus'd Ideas in Hiſtory; we ſhould ſee the ſtately Monuments of *Memphis* and *Babylon*, and the Temple of *Jeruſalem* which *Soloman* built with ſo much Magnificence, we ſhould make a Judgment of the Buildings of *Athens*, *Corinth*, and old *Rome*, with more ground, and with more certainty than we can now by the poor Remains that are left of them. *Pauſanias*, who has made ſuch an exact Deſcription of *Greece*, and who leads us through all Places, as it were by the Hand, would have accompany'd his Diſcourſes with demonſtrative Figures, which might have been handed down to us, and we might have ſeen with pleaſure not only the Temples and Palaces as they were in their Perfection, but we ſhould alſo have inherited from the ancient Workmen the Art of good Building. *Vitruvius*, whoſe Demonſtrations are loſt, would not have ſuffer'd us to be Ignorant of all the Inſtruments and Machines which he has deſcrib'd,

and we ſhould not find in his Book ſo many obſcure Places, if the Figures had been preſerv'd by *Prints*; for in Arts thoſe Figures are the light of Diſcourſe, and the true means by which an Author can communicate his meaning. 'Tis for want of theſe means that the Machines of *Archimedes* and the elder *Hiero* are loſt, and the Knowledge of *Dioſcorides*'s Plants, as alſo, of ſeveral Animals, and of a great many of the curious Productions of Nature, which the Studies and Meditations of the Antients diſcover'd: But not to trouble our ſelves any longer in grieving for the loſs of Things which we can't recover, let us profit our ſelves by *Prints* that we have amongſt us.

The Idea which I have given the World of a perfect Painter, *may in my opinion aſſiſt the Curious in making a Judgment of Painting: However, ſince to know Pictures perfectly requires ſomething more, I thought my ſelf oblig'd to add what has appear'd to me neceſſary in that Matter.*

CHAP. XXVIII.

Of the Knowledge *of* PICTURES.

THERE are three ſeveral ſorts of Knowledge relating to Pictures. The *Firſt* conſiſts in diſcovering what is Good, and what is Bad in the ſame Picture: The *Second* has reſpect to the Name of the Author: And the *Third* is to know whether 'tis an Original or a Copy.

To

I.

To know what is Good, *and what is* Bad *in a* PICTURE.

THE *First* of these two sorts of Knowledge is, without doubt, the most difficult to be acquir'd; it supposes a Penetration and Fineness of Wit, with the Principles of Painting, and on the measure of these Things the Knowledge of the Art depends. Penetration and Fineness of Wit serve to make a Judgment of the Invention, of the Expression of the Subject in general, of the Passions of the Soul in particular, of *Allegories*, and of what depends on * *Costume* and Poesy. The Knowledge of Principles helps one to find Times and Places out, the cause of the Effects that we admire; whether they proceed from a good Relish, from the Correctness or Elegance of Design, or whether the Objects appear advantageously dispos'd, or the Colouring, Lights and Shadows be happily manag'd. Those that have not cultivated their Minds by the Knowledge of Principles, or at least have some Speculation of 'em, may however be sensible of the Effects of a fine *Picture*, but can never give a reason for the Judgment they make. I have endeavour'd by my Idea of a perfect Painter to assist the natural Light of the Lovers of Painting; however, I don't pretend to make them penetrate into the *Detail* of the Parts of the Art, that's rather the Business of the Painters than of the Curious: I would only put their Minds in a good way towards Knowledge,

* *A term of Art which signifies Manners.*

that they may, in general, be able to know what is Good, and what Bad in a *Picture*.

The Lovers of the Art only, who have Genius and Inclination, are permitted, if we may ſo ſay, to enter into the Sanctuary, and acquire the Knowledge of this whole *Detail* by the Lights which they inſenſibly gain by ſerious Reflection.

The *Goût* of the Arts was ſo much in Faſhion in the time of *Alexander* the *Great*, that to know the bottom of them a little, young Gentlemen were taught to *Deſign*: By this means thoſe that had a Talent, cultivated it by Exerciſe, they made uſe of it upon Occaſion, and diſtinguiſh'd themſelves by the Superiority of their Knowledge. I refer thoſe, at leaſt, who have not any Experience of this Manual Practice, to the Idea I have given of its Perfection.

II.

To know who is the Author of a PICTURE.

THE Knowledge of the Names of the Authors is got by long Practice, and the ſight of a great many *Pictures* of all the Schools, and of the principal Maſters that compoſe them: There are Six of theſe Schools to which we may give a particular Name, as the *Roman*, the *Venetian*, the *Lombard*, the *German*, the *Flemiſh*, and the *French*. And, after having by much Application acquir'd a diſtinct Idea of each of theſe Schools, if we would find out to which of them a *Picture* belongs, we muſt compare it with that to which we think it has the neareſt affinity, and when we have found out the School, we muſt

muſt apply the *Picture* to that Painter, whoſe Manner agrees moſt with that Work; but to know this particular Manner is, in my Opinion, the greateſt Part of the Difficulty.

There are ſome curious Men who form an Idea of a Maſter, by the ſight of Three or Four of his *Pictures*; and who, after this, believe they have a ſufficient Authority to decide what his Manner is, without conſidering what care the Painter took about them, and what Age he was of when he drew them.

'Tis not from particular *Pictures* of a Painter, but from his Works in general that we judge of his Merit; for there is no Painter that has not made ſome Good, and ſome Bad *Pictures* accord-to his care, or the motion of his Genius.

There is none alſo that had not his Beginning, his Progreſs, and his End, that is to ſay, Three Manners. The *Firſt* he took from his Maſter; the *Second* he form'd by his *Geût*, in which his Capacity and Genius are to be found; and the *Third* commonly degenerates into what we call *Manner*: For a Painter, who has a long time ſtudy'd after Nature, is willing without any more trouble to make uſe only of the Experience he has got.

When a curious Perſon has well conſider'd the different Pictures of a Maſter, and has form'd a perfect Idea of his Stile, he may then judge who is the Author of a Picture, without being condemn'd for raſhneſs; tho' a Critick, who has a Talent, who has ſtudy'd and practic'd the Art, may ſometimes be deceiv'd in the name of an Author, yet he will, at leaſt, never be deceiv'd in the juſtneſs and ſolidity of his Sentiments.

There are Pictures made by Disciples, who have Copy'd their Masters very exactly in their Judgment and their *Manner*. Some Painters have follow'd the *Goût* of another Country, and not their own; and there are some who leave one Manner for another, and who have, by this means, made some Pictures which will puzzle the best Judges to guess the Name of their Author.

Nevertheless this Inconvenience is not without a Remedy for such, as not satisfying themselves in knowing a Master's Hand, have Penetration enough to discover the Character of his Mind. A Skilful Man may easily communicate the Manner in which he executes his Designs, but not the Delicacy of his Thoughts. 'Tis not to find out the Author of a Picture, enough, therefore to know the motion of the Pencil, if the Curious cannot penetrate that of the Mind; and tho' 'tis very much to have a just Idea of a Painter's *Goût* in his Design, yet 'tis necessary to enter into the Character of his Genius, and the Turn which he is capable of giving to his Conceptions. I don't pretend, however, to stop the Mouths of those Lovers of Painting, who have not seen nor examin'd this great number of Pictures. By talking of it they may acquire and encrease Knowledge. I wou'd only, that every one shou'd give us the Sence in which he Speaks, by the measure of his Experience. Modesty, which is so becoming in Beginners, agrees also with the most Experienc'd, especially in difficult Cases.

III.

If a Picture be an Original or a Copy.

'TIS not my intention to diſcourſe here of indifferent Copies, which the *Curious* will find out at firſt Sight, much leſs of bad Ones, which are thought ſo by all the World. I ſuppoſe then a Copy made by a good Maſter, which deſerves a ſerious reflection, and makes one doubt, for ſome time at leaſt, whether 'tis a Copy or an Original. There are three ſorts of ſuch Copies.

The firſt is done Faithfully, but Servilely.

The ſecond is Light, Eaſy and not Faithful.

The Third Faithful and Eaſy.

The firſt which is Servile and Faithful, includes the Deſign, the Colouring and the Touches of the Original; but the fear of Paſſing beyond the bounds of this Exactneſs, and to err againſt Fidelity, makes the hand of the Copyſt ſtiff, and if 'tis never ſo little examin'd, ſhews it to be what it is.

The ſecond is more likely to impoſe on the Spectator, becauſe of the lightneſs of the Pencil, but the unfaithfulneſs of the *Contours*, or Outlines, undeceive the beſt Judges.

And the third, which is Faithful and Eaſy, made by a Learn'd and light Hand, and above all, in the time of the Original, puzzles the greateſt Criticks, and often hazards their Pronouncing againſt the Truth, tho' it may be agreeable to Veriſimility. As there are ſome things which ſeem to favour the Originality of a Piece, ſo there are others that ſeem to deſtroy it, as the Repeti-

tion of the ſame Picture, its having been forgotten a long time, or coſting a little Money: But, tho' theſe conſiderations may have weight, they are ſometimes very trivial, for want of being well examin'd.

That a Picture is forgot, proceeds often from the hands into which it falls, the Place where it is put, the Perſons that ſee it, or the little value that the Owner has for Painting.

The cheapneſs of it proceeds commonly from the neceſſity or Ignorance of the Seller.

The Repetition of a Picture, which is a more ſpecious Cauſe, is not always a ſubſtantial Reaſon. There is ſcarce a Painter but has repeated ſome one of his Works, either becauſe he was pleaſed with it, or becauſe he was deſired to draw one like it. I have ſeen two *Madonna*'s of *Raphael*, which being out of Curioſity plac'd by one another, would perſuade the Criticks that they were both Originals. *Titian* has repeated the ſame Picture ſeven or eight times, as a Play that ſucceeds is play'd a great many Nights together; and we ſee ſeveral Pictures of the beſt Maſters of *Italy* repeated, which diſpute with their other Pieces for Goodneſs and Originality. There have been ſome that have deceived the moſt skillful Painters: Among many Examples of this kind I ſhall think it ſufficient to relate one, which is, that of *Julio Romano*, and is taken from *Vaſari*.

Frederic II. Duke of *Mantua*, going through *Florence* towards *Rome*, where he went to pay a viſit to Pope *Clement* VIIth, in the Palace of *Medici*, over one of the Doors ſaw the Picture of *Leo* Xth. between the Cardinal of *Medici*, and Cardinal *di Roſſi*. The Heads were of *Raphael*, the *Drapery* of *Julio Romano*, and all together admirable. The

Duke

Duke look'd upon it earneſtly, and became ſo in Love with it, that he cou'd not forbear begging it of the Pope when he came to *Rome*. His Holineſs very graciouſly gave it him, and order'd his Secretary to write to *Octavian di Medici* to put the Picture up in a Caſe, and ſend it to *Mantua*. *Octavian*, who was a great lover of Painting, and loath to deprive *Florence* of ſuch a Rarity, invented an excuſe to defer ſending it, pretending that the Frame was not Rich enough, and he wou'd get one fitted up for it. This delay gave *Octavian* time to have it Copy'd, which was done by *Andrea del Sarto*, who imitated e'en the little ſpots that were upon it. This Piece was ſo like the Original, that *Octavian* himſelf cou'd hardly diſtinguiſh the one from the other, and that he might not be deceiv'd, he put a private mark upon the Copy, and a few days after ſent it to *Mantua*. The Duke receiv'd it with all poſſible ſatisfaction, not doubting but 'twas the Work of *Raphael*, and *Julio Romano*. The latter, who was then in the Service of that Prince, had no ſuſpicion that what was his part of the Picture was not done by himſelf, and had thought it his own doing as long as he liv'd, if *Vaſari*, who had ſeen the Copy while it was drawing, had not diſabus'd him; for coming to *Mantua* he was mighty well entertain'd by *Julio Romano*, who ſhew'd him all the Duke's Rarities, ſaying, *That the fineſt thing was ſtill to be ſeen*, naming the Picture of *Leo* Xth, done by *Raphael*, and ſhewing it him, *Vaſari* ſaid, *'Tis very fine, but 'tis not* Raphael's. *Julio Romano* looking on it more attentively, reply'd, *How, is't not* Raphael's? *Don't I know my own Work in it? Don't I ſee the Strokes of my Pencil, and remember the Striking them? Vaſari* anſwer'd,

ſwer'd, *You don't obſerve it cloſely enough; I aſſure you, I ſaw* Andrea del Sarto *draw this very Picture; behind the Canvas you'l ſee a mark which was put upon it to diſtinguiſh it from the Original. Julio Romano* turning about the Picture, and perceiving it was Matter of Fact, held up his Hands with aſtoniſhment, ſaying, *I value it as much as if it was* Raphael's, *and even more, for 'tis very ſurprizing to ſee ſo excellent a Maſter ſo well imitated as to deceive One.*

Now, ſince *Julio Romano*, with all his Skill, after having had Notice given him, and examined the Picture, paſſionately perſiſted in the deceit of his Judgment, as his proper Work, we muſt not think it ſtrange that other Painters leſs Skilful, ſhou'd ſometimes be miſtaken about the Works of others: For the Truth may be thus hidden to the profoundeſt Knowlege, and tho' a Man may be out as to the Fact, he may not always be out in his Judgment: However, let a Picture be never ſo well copy'd, a good Critick will perceive exterior Tokens enough upon it to juſtify his ſaying boldly what he thinks, without running the riſque of a Cenſure of Raſhneſs, if he does not lay it down in a Poſitive tone; but as an Opinion founded on ſolid Knowledge. It remains for me to ſay ſomething of thoſe Pictures that are neither Original nor Copies, which the *Italians* call *Paſtici*, from *Paſte*, becauſe, as the ſeveral things that Seaſon a Paſty, are reduc'd to one Taſt, ſo Counterfeits that compoſe a *Paſtici* tend only to effect one Truth. A Painter that wou'd deceive in this way, ought to have, in his Mind, the Manner and Principles of the Maſter, of whom he wou'd give an Idea, whether he takes any part of a Picture which that Maſter has made

and

and puts it in his own Work, or whether the Invention is his own, and he imitates lightly, not only his Touches, but even his *Goût* of Deſign and Colouring. It often happens that theſe Painters who propoſe the Counterfeiting another's manner, aiming to imitate ſuch as are more Skilful than themſelves, they make better Pictures of this kind, than if they were to do ſomething of their own.

Among thoſe who took delight in Counterfeiting the manner of otherPainters,I ſhall content my ſelf with naming *David Teniers* only, who has deceiv'd, and ever will deceive the Curious, who are not prepoſſeſt of his dexterity in transforming himſelf into *Baſſano* and *Paolo Veroneſe*. There are ſome of his *Paſtici* made with ſo much cunning, that the Eyes of the moſt judicious are ſurpriz'd by them at firſt Sight, but after having examined them nearer, they ſoon diſtinguiſh the One's Colouring, and the One's Pencil, from the Other's.

For Example, *David Teniers* had a particular Talent in imitating the *Baſſans*; but the light and eaſy Pencil which he employ'd in this Artifice, is the very Proof of his Deceit, for his Pencil, tho' eaſy and light, is not ſo lively nor ſo proper to Characteriſe Objects, as that of the *Baſſan*'s, eſpecially as to Animals.

'Tis true, *Teniers* underſtood the Union of Colours; but there was a certain *Grey*, predominant in his, and his Colouring had not the vigour and ſweetneſs of *Giacomo Baſſano*'s. 'Tis the ſame with all *Paſtici*, and if we wou'd not be deceiv'd by them, we ſhou'd examine their *Goût* of Deſign, their Colouring, and the Character of their Pencils, with the Originals from whence they were taken.

An

AN ABRIDGMENT OF THE LIVES OF THE PAINTERS.

BOOK II.

Of the Origin of PAINTING.

THO' the Authors, who have said any thing of the Origin of Painting have differ'd among themselves, they agree, however, in this, that Shadow gave the first occasion to the Birth of this Art. Upon which *Pliny* tell us a Story of one *Corinthia*, a Girl of *Sicyone*, who being in Love with a certain

tain Youth, and finding him a-sleep near a Lamp that was burning, the Shadow of his Face, which appear'd on the Wall, seem'd so like him that she was incited to draw the Extremities of it, and thus made a Portrait of her Lover. If, as 'tis likely, Shadow was the rise of the invention of Painting, Imitation is so natural to Mankind, that they wou'd not have stay'd till the Time of *Corinthia*, without drawing Figures after Shadow, which is as old as Man himself.

But not to enlarge on this Thought, or seek after so uncertain a Source, as is that of Painting, we may with good grounds aver, that this Art and Sculpture, had their Birth at one and the same time, the one and the other having the same Principle which is, *Design*, and ever since the days of *Abraham*, when Sculpture was in use, Painting was consequently Practis'd in the same Degree. It has appear'd and disappear'd according to the Revolutions of Ages. War is an Art that destroys all others, and Painting is so much the more expos'd to it, by how much the more 'tis done for Pleasure. However, the *Fine Arts* are like the *Phenix*, they revive out of their Ashes: Wherefore we have reason to believe, that Painting was several times extinguish'd, and renew'd again in the first Ages, tho' 'twas in a very poor Degree; and that those to whom we attribute the invention of that Art, were only the renewers of it.

But to speak like other Authors, after having compar'd them one with another, we shall in the main find, that *Gyges* the *Lydian* invented Painting in *Ægypt*, *Euchir* in *Greece*, and *Bularchus* brought it out of *Greece* into *Italy* in the Reign of *Romulus*. This Painter represented the Battel of the *Magnesians*

ſians ſo well in one of his Pictures, that *Candaüles* King of *Lydia*, thought it worth a prodigious Sum, and to purchaſe it cover'd it with Gold, by which we may conclude, that Painting was highly in eſteem in thoſe days.

'Twere needleſs to relate in this Abridgment, the little that has been ſaid by the Antient Authors of the firſt Painters, who liv'd before the Declenſion of the Empire: There being none of their Works left, no Man has much Curioſity to know any thing of them, or to trouble himſelf to remember their Names. We muſt, however, except ſome of them who are Celebrated by Fame, and of whom 'twou'd be ſcandalous not to know ſomething. Six of them *Zeuxis*, *Parrhaſius*, *Pamphilus*, *Timanthes*, *Apelles* and *Protogenes*, liv'd at the ſame time with *Alexander the Great*, when the *Fine Arts* were in their vigour; and tho' we have none of their Productions we may, notwithſtanding, judge of the Perfections of them, by the Sculptures of the ſame Age, which are preſerv'd to this day, and by the Price that thoſe Ancient Painters had for their Pieces, *Timanthes*, and after him *Apelles*, having had 100 Talents, near 20000 Pounds of *Engliſh* Money, for one Picture. 'Tis true there are ſome ſmall remains of the old Painting ſtill to be ſeen, but we know not when they were done, or who did them. The moſt conſiderable is at *Rome* in the Vineyard of *Aldobrandino*, and repreſents a Marriage. This Work ſhews a great *Goût* of Deſign, and much of the *Græcian* Sculpture and *Baſſo Relievo*. Yet 'tis Dry, and there appears in it no Knowledge of *Groupes*, or the *Claro Oſcuro*: But we muſt not believe that all the Pieces Painted in *Greece* were of this ſort, becauſe what we read of *Zeuxis* and *Parrhaſius*,

rhasius, that by their Pencil they deceiv'd e'en Animals and Painters themselves, is enough to convince us that they penetrated farther into the principles of their Art, than the Author of that Picture. We confess they did not use Oil, yet, perhaps, they might have some other secret of which we are ignorant, that gave so much strength to their Colours, as is reported of *Apelles*'s. *Pliny* tells us, he made use of a certain Vernish, which invigorated his Colouring, and preserv'd it. Be it as it will, we cannot reasonably stand out against the Evidence of all the Ancient Authors, who have spoken of the Painters of those Times, from whose Writings we ought to infer, that Painting was in a high degree of Perfection, and that the number of the Masters was Great. I shall here mention only some of the Chief of them.

An Abridgment *of the* Lives *of the Six* Principal Painters *of* Greece.

ZEUXIS.

WAS a Native of *Heraclea* in *Macedonia*, and learnt the first Elements of Painting in the LXXXVth *Olympiad*, 400 Years before the Birth of Christ: He followed his Studies very assiduously, and his success being answerable to his Industry, he was enabled to undertake several bold things that got him Reputation. He *Ant. Ch. nat. 400.*

was

was skilful in Designing, and understood Colouring better than any Painter of his time, *Pliny* says, *Apollodorus*, who first found out the Principles of the *Claro Oscuro*, and of Colours, open'd the Doors of Painting to *Zeuxis*, and that the same *Apollodorus* complaining of that Painter, said: *He had enter'd so far within them, that he had carry'd out with him the whole Art of Painting.* The considerable Works which he was employ'd about, brought him in vast Sums of Money, and having got Riches enough, he gave away his Pictures, because, as he said, he did not see how they cou'd be rated at their full value. The *Agrigentines* desiring him to make a Picture of *Hellen* naked, to be set up in their Temple, sent him, at his request, some of their most beautiful Maids, of whom he kept five, and having well examin'd them, form'd an *Idea* of their *Finest Parts*, to Compose the Body he was to represent. He Painted it after them; and this Figure, when he had carefully finish'd it, appear'd so perfect in his own Eyes, that he could not forbear telling the Painters who came to admire it, *That they might Praise it, but could not imitate it.*

Nevertheless, *Parrhasius* disputed with him the Honour of being the best Painter of the Age. To decide the Controversy they agreed, that each of them should make a Picture, and let the World judge whose Performance was best: *Zeuxis* painted some Grapes, and *Parrhasius* a Curtain; *Zeuxis*'s Work being expos'd to sight, invited the Birds to come and peck at it, believing the Grapes to be real; and *Zeuxis* proud of the Judgment, the Birds had given in his Favour, bad *Parrhasius draw the Curtain, and shew his Picture*, but finding himself cheated by the Curtain

Curtain, he ingeniouſly confeſt he was overcome, for he had only deceiv'd Birds, whereas *Parrhaſius* had deceiv'd him himſelf, as great a Painter as he was. *Zeuxis* ſome time after painted a Boy carrying a Basket of Grapes, and ſeeing the Birds come and peck at them, he confeſt, that if the Grapes were well painted, the Boy muſt be ill, ſince the Birds were not afraid of him.

Agatharchus, being impatient to ſee *Zeuxis* take up ſo much time in finiſhing his Pieces, told him one Day. *For my part I ſoon diſpatch my* Pictures. You are a happy Man, *replies* Zeuxis, I do mine with Time and Application, becauſe I would have them good, and I am ſatisfy'd, that what is ſoon done, will ſoon be forgotten.

Tho' *Zeuxis* was generally admir'd in his Life-time, yet he had his Enemies. *Ariſtotle* cenſures him for not having a Talent of expreſſing juſtly the Paſſions of the Soul; and *Quintilian* ſays he made the Extremities of his Figures too powerful, imitating *Homer*, who delighted, in deſcribing Bodies, to give them ſtrong and robuſt Members, even to thoſe of Women. *Pliny* mentions *Zeuxis*'s Works, and *Lucian* carefully deſcribes his Picture of the *Centaur*, and his Family. *Feſtus* writes, his laſt Piece was the Picture of an old Woman, which when he had finiſh'd, he was ſo pleas'd with, that he laugh'd himſelf to Death at the Sight of her Comical Figure, but tho' one can hardly believe this, yet the Event is not without example.

Zeuxis's Competitors were, *Timanthes*, *Androcides*, *Eupompus* and *Parrhaſius*.

PARRHASIUS

Was born at *Ephesus*, was the Son and Disciple of *Evenor*, and the Contemporary of *Zeuxis*. We have seen in the Life of the latter, that they painted Pictures as a Tryal of Skill between them: They were both look'd upon as the greatest Masters of their Age, which was the Age of Masters; and *Quintilian* informs us, they rais'd the Art of Painting to a very high degree of Perfection, *Parrhasius* in Designing, and *Zeuxis* in Colouring.

All Authors who mention the former, agree in giving him the Glory of Designing very correctly and very elegantly, and in representing Bodies, not as Nature had produc'd, but as she might have produc'd them; and 'twas according to this great Idea that he wrote of the *Symmetry* of the Body.

Among other things he was excellent in expressing the Passions of the Soul, a Quality that cannot be enough commended; in adjusting the Head-dresses, in distributing the Hair, and in the Graces of the Mouth.

He had a great *Genius* and Elevation of Mind, but the Praises which were given him, and which he thought he deserv'd, made him extreamly Proud. He talk'd contemptibly of all others, and of himself as if he had brought the Art to the last Perfection: He very frankly stiled himself the *Master and Prince of Painting*, and was magnificent in every thing about him, yet 'twas without Affectation or Constraint.

There

There was something of *Enthusiasm* in his Productions: He never went to work but he expected to find Pleasure in it, and when he was at it, he us'd to Sing to himself to sweeten his Labour. He made a great many Pictures, of which the most Celebrated are nam'd in the 35th Book of *Pliny*, where the Curious may find a Catalogue of them.

PAMPHILUS

Was a *Macedonian*, born in the Reign of King *Philip*: He was *Eupompus*'s Disciple and *Apelles*'s Master: He had so high an Idea of his Art, that he believ'd no Man could be skilful in it without studying Polite Learning and Geometry, of which he was himself a Master. His Reputation got him considerable Disciples, of whom he had a *Talent* a-piece, near 200 *l.* Sterling, for Ten Years Teaching, and so long they were with him to Learn Painting. *Apelles* and *Melanthus* gave him that Sum, which *Bede* says was so much a Year, and not for the whole time. 'Twas by his Advice and Credit with *Alexander the Great*, that the young Men of Quality of *Sicyone*, and afterwards of all *Greece*, were commanded to learn first to Design; and by his means Painting was reckon'd such an Honourable Profession, that all who were not Noble were, by an Edict, forbidden to Exercise that Art; whence we may infer, that if Painting was so much esteem'd by the Politest People of Antiquity, 'tis not without reason that the most Judicious Princes, at this time, love and protect it, and Men of Wit value themselves upon understanding it.

TIMANTHES.

Timanthes was Contemporary with *Pamphilus*. The Place of his Birth is not known, but he was one of the moſt *Learned* and moſt Judicious *Painters* of the Age he liv'd in. The moſt Celebrated of all his Works, and that of which ſeveral Authors have ſpoken with the higheſt *Eulogies*, was the Sacrifice of *Iphigenia*. The young Virgin appears wonderfully charming as to her Beauty, and ſeems Voluntarily to devote her ſelf to Death for the good of her Country. The *Painter*, in repreſenting *Calchas*, *Ulyſſes*, *Ajax* and *Menelaus*, having drain'd himſelf to give each of them a different Character of Sorrow, painted *Agamemnon*, Father of *Iphigenia*, with his Face hid in the *Drapery* of the Figure, not being able otherwiſe to expreſs his Sentiments of Sorrow as they deſerv'd: And the Expreſſions which appear in the Faces of the *Victim*'s Brother and Unkle, make one gueſs at the ſorrowful Condition of the Father.

Timanthes, at another time, having drawn a *Cyclops* a-ſleep in a little Picture, to give an Image of his Bigneſs painted ſome Satyrs near him, who meaſured his Thumb by a *Thyrſe*. *Pliny* mentions the chief Pieces of *Timanthes*, and ſays, that in all his Works, he gave the Spectator to underſtand a great many more things than he painted.

APELLES.

APELLES.

Apelles, whom Fame has put above all *Painters*, was born in the Iſle of *Coos*, in the *Archipelago*, being the Son of *Pithius*, and the Diſciple of *Pamphilus* whom we have ſpoken of. Great *Painters*, as well as great *Poets*, have in all Ages gain'd the favour of Sovereigns. *Apelles* was particularly valu'd by *Alexander the Great*, who not only honour'd him with his Eſteem, becauſe of his great Capacity, but lov'd him for the Candour of his Manners.

Apelles was born with ſuch a Diſpoſition and Inclination to Painting, that in order to arrive at Perfection in his Art, he made no ſcruple of giving *Pamphilus*, his Maſter, a Talent a Year, and ſet it down as a Rule, that a Day ſhould never go over his Head without *Deſigning*; from whence came the Proverb, *Nulla Dies ſine Linea*, *No Day without drawing a Line*, that is, without Exerciſing himſelf in *Deſigning*. The force of his *Genius*, and the aſſiduity of his *Studies*, did not give him ſo good an Opinion of himſelf, as the Maſters are apt to have: He never made a Judgment of his own Capacity but by comparing it with that of Others whom he viſited. Every Body knows what happen'd between him and *Protogenes*. The latter liv'd in the Iſle of *Rhodes*, whither *Apelles* went on purpoſe to ſee his Works, of which he knew nothing but by their Reputation. When he arrived there he found only an old Woman in *Protogenes*'s Houſe, who asking him his Name, he anſwer'd, *I am going to write it on this Canvas*, and taking his Pencil with Colour on it, he

Deſign'd ſomething with extream Delicacy. *Protogenes* coming home, the old Woman told him what had paſt ſince he had been gone and ſhew'd him the Canvas; who then obſerving attentively the Beauty of the Lines, ſaid, 'twas certainly *Apelles*, that had been there, believing no one elſe cou'd draw any thing ſo Fine: Then taking another Colour, he drew on thoſe Lines an *Outline* more Correct and more delicate, after which he went out again, bidding the old Woman ſhew that to the Perſon who had been there, if he return'd, and tell him, that was the Man he ſought after. *Apelles* returning, and being aſham'd to ſee himſelf outdone, takes a third Colour, and among the Lines that had been drawn, lays ſome with ſo much Judgment, and ſo wonderfully fine, that it took in all the ſubtlety of the Art. *Protogenes* ſaw them in his turn, and confeſſing that he cou'd not do better, gave over the diſpute, and ran in haſt to find out *Apelles*.

Pliny, who tells this Story, ſays he ſaw this piece of Canvas before 'twas conſum'd in the Fire that burnt down the Emperor's Palace; that there was nothing upon it but ſome Lines which cou'd ſcarce be diſtinguiſh'd, and yet this Fragment was more valu'd than any of the Pictures among which it was plac'd.

'Tis very near in this Senſe, that we muſt underſtand this place of *Pliny*; for to think it was a ſimple Line divided from another in its whole Extent, would be ridiculous, and ſhock every one that has the leaſt Knowlege of *Painting*, there being in that no ſign of Capacity to be ſhown, nor Skill in the Art.

What

What has giv'n riſe to this Interpretation is, in my opinion, the ill Conſtruction of the Word *Linea*; for by *Linea* in that place is to be underſtood, either *Deſign* or *Outlines*. *Pliny* himſelf makes uſe of it in this ſignification elſewhere, when he ſays of *Apelles*, that he never let a day go over his Head without *Deſigning*, *Nulla Dies ſine Lineâ*, which was not drawing *Simple Lines*, but to accuſtom himſelf to Correct *Deſigning*.

In the ſame manner we ſhou'd underſtand the Word *Subtiltas*, not to give an Idea of a very delicate Line, but of the exactneſs and fineneſs of *Deſign*. Thus the *Subtlety* is not in the Line, conſider'd ſimply as a Line, but in the *Intelligence* of the Art, which is ſhewn in the Lines of a *Deſign*.

I confeſs, however, that the word *Tenuitas*, which is in the ſame place of *Pliny*, may create ſome difficulty in this explication, which I believe is not unanſwerable, for by that word the Fineneſs and Exactneſs of an *Outline* may very well be underſtood: Beſides, I'll maintain it wou'd be nonſenſe to think, that the Victory, in the diſpute between *Apelles* and *Protogenes*, depended only on ſtriking a Line, One more delicately than another; and if *Pliny*, who is ill Conſtru'd in this place, meant it as thoſe who ſo conſtrue him would have him, he knew little of the *Fine Arts*, tho' one may eaſily perceive elſewhere, that he was a paſſionate admirer of them.

Envy, which is ſo often met with among Perſons of the ſame Profeſſion, never enter'd into the Soul of *Apelles*, and if he endeavour'd to raiſe himſelf, 'twas wholly by the aſſiſtance of his Art, which he knew to be of great extent, and was

fond of the Glory of poſſeſſing it. He was as ſolicitous about the Advantage of his Emulators, as about his own, and being ſenſible of the Capacity of *Protogenes*, he recommended him to the *Rhodians*, who, upon his Character of him, gave him a Price for his Works incomparably greater than that Painter was us'd to receive for them before.

Apelles was Circumſpect, but eaſy in his Productions: The Elegance and *Grace* which is every where to be ſeen in his Pictures, was no Obſtacle to the truth which a Painter ows to Nature, and he drew his Pieces with ſo much likeneſs, that ſome *Aſtrologers* made uſe of them to draw the *Horoſcope* of the Perſons he had Painted.

Alexander, who often viſited *Apelles*, delighting in his Converſation and Manners, commanded him to talk to him freely, and had a very great kindneſs for him; an Inſtance of which was ſhown upon the occaſion of his drawing the Picture of *Campaſpé*, which he had drawn by his Order. *Campaſpe* was very handſom, and the moſt belov'd of all *Alexander*'s Concubines, who perceiving that *Apelles* was in love with her, gave her to him; by which, ſays *Pliny*, he not only ſhew'd the Affection he had for his Painter, but that after having overcome many Nations, he knew ſtill how to overcome himſelf: Great, continues the ſame Author, by his Courage, but more great by the Dominion he had over his Paſſions.

Apelles often drew the Picture of *Alexander*, and this Monarch not thinking it convenient that his Image ſhou'd be profan'd by the Hands of the Ignorant, publiſh'd an *Edict*, forbidding all Painters whatſoever to make his *Portrait*, except *Apelles*; and by the ſame *Edict* he permitted

mitted *Pyrgoteles* only to Engrave his Image on Gemms and Precious Stones, and *Lysippus* only to Cast his Statue in Brass.

Tho' *Apelles* was very exact in his Works, he knew how far to carry his Exactness, without fatiguing his Mind: One day talking of *Protogenes*, he said, *He was a great Master, but he often spoil'd his Pieces, by endeavouring to make them Perfect; that he did not know when he had done well; that a Man may do too much as well as too little; and that he was truly skilful, who knew what was sufficient.*

One of his Disciples shewing him a Picture to have his Opinion of it, and telling him he had done it in a little time, *Apelles* reply'd, *I see it plain enough, and I wonder that in the time you have not made a great many such Pictures.*

Another Painter shewing him the Picture of an *Hellen*, which he had drawn with Care, and adorn'd with abundance of Jewels, *Apelles* told him, *Since you cou'd not make her Handsome, I perceive, Friend, you have made her Rich.*

As he spoke his Mind freely, so he took in good part what was said to him, and to avoid Flattery, he expos'd his Works to the Publick, and hid himself behind them, to hear what Passengers said of them, with an intent to turn their observations to his Advantage. A Shoemaker coming by one day, took the Liberty to Criticise on a Sandal which he had Painted, and it was immediately alter'd; but passing by the same Place the next day, and being proud to see that his Criticism was taken notice of, he past his Censure on a Leg, which had nothing faulty in it; upon which *Apelles* came from behind the Canvas, and told the Shoe-maker, *his Judgment went*

went no higher than a Sandal, which afterwards grew into a Proverb. I don't know whether there are many *Apelles*'s in our days, but 'm confident there are more *Shoe-makers* than ever.

Another sign of the Ingenuity of *Apelles*, was his acknowledging that *Amphion* understood disposition better, and *Asclepiodorus* the regularity of *Design*; but he gave place to no body for *Grace*, which was his particular Talent When he view'd the Works of the great Painters, he admir'd the Beauties of them, yet he frankly said, he did not perceive that *Grace* in them, which no body was so much Master of as himself, *For without Vanity he might say 'twas his own Peculiar Excellence.*

Apelles never Painted on Walls nor on any thing that cou'd not be sav'd in a Fire. He wou'd have had the Works of the best Masters carried from one Country to another, and cou'd not endure that a Picture should not be capable of having more than one Master, because Painting, he said, was a common good to all the World.

Pliny has given us a Description of *Apelles*'s finest Peices, and one may judge of their Excellence by the price that was paid for them, sometimes one hundred Talents, sometimes a Sum without counting, and with profusion.

PROTOGENES.

Protogenes was a Native of *Caunus*, a City of *Caria*, subject to the *Rhodians*: We know not who was his Father or his Master; 'tis likely enough he had no other Master than the Publick Pieces that he saw, and probably his Parents being Poor, cou'd

cou'd not be at any ſuch Expence, for his Education in the Art, as was given at that Time. Himſelf was forc'd at firſt to paint Ships for his Livelihood; his Ambition was not to be rich, but to be a Maſter of his Profeſſion, for this reaſon he liv'd a retir'd Life, that he might not be diſturb'd in thoſe Studies, which he thought neceſſary for the Perfection of his Art.

He finiſh'd his Pictures with too great Care: *Apelles* ſaid of him, he knew not when he had done well, or how to get away from his Work; and by dint of Labour leſſen'd its Beauty, and fatigu'd his Mind. He was more for Truth than Veriſimility in Painting, by which in exacting more of his Art than he ought to have done, he drew leſs from her than he might have done.

The fineſt of his Pieces is the Picture of *Faliſus*; ſeveral Authors have mention'd it without giving any Deſcription of it, or telling who this *Faliſus* was: Some Perſons ſuppoſe him to have been a famous Hunter.

For ſeven Years that *Protogenes* work'd on this Picture, all his Food was *Lupines* mix'd with a little Water, which ſerv'd him both for Meat and Drink. He was of Opinion, that this Simple and Light Nouriſhment would leave him the Freedom of his Fancy.

Apelles ſeeing this Piece was ſo ſtruck with Admiration that he could not ſpeak a Word, having no Expreſſion to anſwer the Idea of the Beauty of the Picture, which he had form'd in his Mind. 'Twas this ſame Picture that ſav'd the City of *Rhodes*, when King *Demetrius* beſieg'd it, for not being able to attack it, but on that ſide where *Protogenes* work'd, which he intended to burn that it might ſet Fire to the reſt of the Town,

Town, he chose rather to abandon his hopes of Conquest, than to destroy so fine a Piece as was that of *Jalisus*.

Protogenes's Work-house was in a Garden in the Suburbs of *Rhodes*, near the Camp of the Enemy, yet the noise of Arms cou'd not distract him in his Labours. The King sending for him, and asking him *with what assurance he cou'd Work in the Suburbs of a City that was besieg'd*, he reply'd, *That he understood the War he had undertaken was against the* Rhodians, *and not against the Arts.* The King was so pleas'd with this Answer, that he ordered some Soldiers to be his Guard, and was glad that by this means he cou'd save so skilful a Hand.

Aulus Gellius reports, that the *Rhodians*, during the Siege, sent Ambassadors to *Demetrius*, to pray him to save the Picture of *Jalisus*, representing, that if he was Victorious, it might serve to adorn his Triumph, and if he was forc'd to raise the Siege, he might be blam'd for turning his Arms against *Protogenes*, when he cou'd not Conquer the Town. The King hearing them out, lik'd the Message so well, that he drew off his Army, and by this means sav'd both the Picture of *Jalisus*, and the City of *Rhodes*.

I will not here relate the memorable Contest between *Apelles* and *Protogenes*, the Reader may see it in the Life of *Apelles*. I shall only add, that the latter asking *Protogenes* what Price he had for his Pictures, and *Protogenes* naming an inconsiderable Sum, according to the sad fortune of those who are oblig'd to work for their Bread, *Apelles*, concern'd at the injustice done to the Beauty of his Productions, gave him fifty Talents for one Picture only, telling it abroad that he would

would make it pass, and sell it for his own. This generosity open'd the Eyes of the *Rhodians*, as to the Merit of *Protogenes*, and made them to get the Picture, *Apelles* had bought, out of his Hands, paying down a much greater Price for it than he had given.

Pliny says, *Protogenes* was a Sculptor, as well as a Painter: Consult this Author if you would know more of his Works, of which he speaks as well as of those of other skilful Painters. I shall only relate here a Passage out of *Quintilian*, which shews the particular Talents of Six Famous Painters. *Protogenes*, says he, excell'd in Exactness, *Pamphilus* and *Melanthus* in the Disposition, *Antiphilus* in Easiness, *Theon*, the *Samian*, in Fruitfulness of Ideas and *Apelles* in *Grace* and *Ingenious* Conceptions.

Pliny writes, that the Masters of the Art of Painting, in his time, made use but of four capital Colours, out of which they compos'd all the others. This is not a place to argue on that, nor to make a Comparison between the Ancient and Modern Painting: I shall content my self with saying, that if Painting in Oil, which has been in use about 250 Years, has a great advantage over the *Distemper* for the facility of Painting, and union of Colours, the Ancients had a Vernish which gave force to their Brown Colours, and their White was more Light and Shining than ours, by which means, having a greater extent of the Degrees of the *Claro Oscuro*, they could imitate certain Objects with more Force and Truth, than we can in Oil. *Titian* knew this Advantage, and try'd it in some Pictures, where he made use of White in *Distemper*, but the diversity of those two Fashions in using

uſing Colours was a ſlavery which ſoon diſguſted *Titian*, and took him off of the Practice of it.

I ſhall conclude with one word more of the Painters and Sculptors of thoſe Days, who knowing there was no work ſo compleat to which ſome Perfection might not be added, obſerv'd always, in putting their Names to their Works, to expreſs that they were not finiſh'd, tho' they had done what they could do to them: We ſee Examples of this upon the *Greek* Statues, on which we find written, Glicon *of* Athens *would have made this Work*; Praxiteles *would have made this Work*; Athenodorus, Liſippus, *&c. would have made this Work*, and not *did make it*. A great many in our Days are not ſo Scrupulous, and are very far from believing, that any thing which comes from their Hands is not perfect.

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LIVES

OF THE

Roman and *Florentine*

PAINTERS.

BOOK III.

CIMABUE.

THE *Fine Arts* having been extinct in *Italy*, ever since the Irruption of the *Barbarians*, the Senate of *Florence* sent for Painters out of *Greece* to restore Painting in *Tuscany*, and *Cimabue* was their first Disciple: He was

was of a noble Family in *Florence*, and his Parents finding he had a Diſpoſition for the Sciences, made him apply to them. He exercis'd himſelf about them ſometime, but the arrival of theſe *Grecian* Painters rous'd his Inclination, and determin'd it entirely to Painting. The conſiderable Progreſs that he made in that Art, encourag'd him in the Study of it, and got him ſuch a Reputation, that when *Charles* of *Naples* paſt through *Florence*, he viſited *Cimabue*, and thought himſelf very well entertain'd by the ſight of his Works. He painted, according to the Cuſtome of thoſe Times, in *Freſco*, and in *Diſtemper*, Painting in Oil being not then found out. He underſtood Architecture, and dy'd in the 70th Year of his Age, *Anno Dom.* 1300. *Giotto* was his Diſciple.

ANDREA TAFFI

Of *Florence*, made himſelf taken notice of by a new ſort of Painting. He left *Florence*, and went to *Venice*, whither ſome *Greek* Painters were come as well as to *Florence*. They were doing *Moſaique* work in St. *Mark*'s Church. *Andrea* became acquainted with them, eſpecially with *Apollonius*, whom he carry'd with him to *Florence*, and learn'd of him the Method and Secrets of this ſort of Painting, which had the Charm of Novelty, and was the more Curious, becauſe 'twas ſo laſting. They did together ſeveral Stories out of the *Bible* in St. *John*'s Church, by which they acquir'd a great deal of Reputation; but he did one himſelf, that was very much to his Honour and Advantage: 'Twas the Picture of *Chriſt*, Seven

ven Cubits long, about which he took much Pains and Care. The Praiſes that were given him did him a Miſchief, for finding himſelf eſteem'd by all the World he neglected his Studies, and minded nothing but getting of Money of which he was very greedy. His Works rais'd Emulation in *Gaddo Gaddi* and *Giotto*, and were as ſo much Seed that brought forth ſeveral Painters in *Tuſcany*. He dy'd at 81 Years of Age, *A. D.* 1294.

GADDO GADDI

Of *Florence*, apply'd himſelf alſo to *Moſaick* Work, which got him Eſteem in *Rome* and *Florence*, becauſe he deſign'd better than all the other Painters of his Time. After having made ſeveral great Pieces in divers Places, he retir'd to *Florence*, where he did ſome little ones, as it were to reſt himſelf after his greater Labours. To this end he made uſe of Egg-ſhells, which he ſtain'd with ſeveral Colours, and buſy'd himſelf about it with much Patience: He dy'd at 73 Years old, in the Year 1312.

MARGARITONE

Was born at *Arezzo* in *Tuſcany*, and was both a Painter and Sculptor. Pope *Urban* IV. commanded him to draw ſome Pictures for St. *Peter*'s Church, and *Gregory* X. dying in the City of *Arezzo* the Citizens employ'd him to do the Sculpture for that Pope's Tomb. This opportunity help'd *Margaritone* to ſhew, in the ſame place,

his Capacity in the one and the other Profeſſion, for he enrich'd the Chappel, where the Marble Statue which he had made was ſet up, with ſeveral Pictures: He was 77 Years old when he dy'd.

GIOTTO

Was born in a Village near *Florence*, and contributed very much to the Progreſs of Painting. His Memory is preſerv'd not only by the *Great* Picture of *Moſaique* work, which is over the Gate of St *Peter*'s Church in *Rome*, and was done at the command of Pope *Benedict* IXth. but alſo by the Praiſes given him by the Poets of his Time, and the Statue of Marble which the *Florentines* erected for him, and which is over his Tomb. The *Italian* Proverb, *Tu ſei piu rondo che l'O di Giotto*, which is us'd to expreſs little Wit, is founded on an accident which happen'd to him. *Benedict* IX. being willing to try the Capacity of the *Florentine* Painters, ſent a Perſon thither to bring him a *Deſign* from each of them. This Perſon addreſſing himſelf to *Giotto*, the latter drew a perfect Circle on Paper, with the point of his Pencil, and one ſtroke of his Hand, *there* ſays he, *Carry that to the Pope, and tell him you ſaw me do it.* The Man reply'd, I ask for a *Deſign*. *Giotto* anſwer'd, *Go Sir, I tell you his Holineſs asks nothing elſe of me.* Upon this the Pope gave him the Preference, and ſent for him to *Rome*, where among other Things he drew the Picture of *Moſaick* Work which we mention'd before, as alſo St. *Peter*'s Bark toſt by the Tempeſt, which Piece is known to all Painters by the name of *Giotto*'s Veſſel. The Story of the Circle ſhews us, that boldneſs of Hand

was

was, in thoſe Days, moſt part of a Painters Merit, and that the true Principles of Colouring were little or not at all known. *Giotto* work'd in ſeveral places, at *Florence*, *Piſa*, *Rome*, *Avignon*, *Naples*, and other Cities of *Italy*: He dy'd at 60 Years old, *Anno* 1336. and had ſeveral Diſciples as we ſhall ſee in the following Pages.

BONAMICO BUFALMACO

Was ingenious in his Compoſitions, and pleaſant in his Converſation.

As he was painting the Life of Chriſt in a Convent of *Nuns*, he came in one Day very ill dreſt, and the Siſters asking him why his Maſter did not come? He anſwer'd, he would be there preſently. In the mean time he ſet two Chairs together with a Pot upon them, and cover'd them with a Cloak, and a Hat, turning the Figure towards the Work. The *Nuns* coming again to ſee it a little while after, and being ſurpriz'd at the ſight of this new Workman; he told them, *This is my Maſter*: When they knew the Jeſt they were diverted with it, and inform'd at the ſame time, *That Cloaths do not make a Man the more Skilful.*

Another time as he was painting for the Biſhop of *Arezzo*, when he came to his Work, he often found his Pencils out of order, and his Picture blotted: He us'd to be in a rage about it, and all the Servants of the Houſe diſowning the Fault, he reſolv'd to watch, and ſee who 'twas that plaid him ſuch a Trick: Wherefore leaving his Work early one Evening, he was no ſooner gone from his Place but he ſaw a Monkey take his Pencils,

cils, and would have dawb'd what he had been doing, if *Bufalmaco* had not hinder'd him.

A Friend of his, whoſe name was *Bruno*, conſulting him how he might give more Expreſſion to his Subject, *Bufalmaco* told him he had nothing to do but to make the words come out of the Mouth of his Figures by Labels, on which they might be written: *Bruno* thought him in earneſt, and did ſo, as ſeveral fooliſh Painters did after him, who refining on *Bruno*, added Anſwers to Queſtions, and made their Figures enter into a ſort of Converſation. *Bufalmaco* dy'd in the Year 1340.

STEFANO of *FLORENCE*,

AND

PIETRO LAURATI of *SIENA*

Were Diſciples of *Giotto*, and the firſt Painters that took care to ſhew the *Naked* under the *Draperies*; and to obſerve Perſpective more regularly, than any other of their Predeceſſors in the Art. *Stefano* work'd at *Florence*, *Piſa* and *Aſſiſi*; *Laurati* at *Siena* and *Arezzo*. *Stefano* dy'd in the Year 1350. in the 49th Year of his Age.

AMBROGIO LORENZETTI of *SIENA*,

AND

PIETRO CAVALLINO

Of *Rome*, were Diſciples of *Giotto*. *Lorenzetti* join'd the Study of polite Learning and Philoſophy

phy to Painting, and was the first that painted Rain, Storms, and the effect of the Winds. He dy'd at 83 Years of Age. *Cavallino*, who was both Painter and Sculptor, among other Works did a Crucifix, which is in St. *Paul*'s Church at *Rome*; and, which talk'd to St. *Bridget*, if one may believe the Legend. This Painter was look'd upon as a Saint, on account of his Humility and Piety: He dy'd at 85 Years old, and was bury'd in the Church of St. *Paul*.

SIMONE MEMMI

Of *Siena*, considerably augmented the Progress of *Design*: He had a great deal of Genius, and drew Portraits well: He was *Petrarch*'s particular Friend, and painted the Fair *Laura* for him: He dy'd in the 60th Year of his Age, *Anno* 1345. He had a Brother, whose name was *Lippo*, who surviv'd him twelve Years.

TADDEO di *GADDO GADDI*,

AND

ANGELO GADDI, his Son,

Were Disciples of *Giotto*, and painted after his Manner. *Angelo* apply'd himself very strenuously to express the Passions of the Soul well, and was Ingenious in his Inventions: He was a good Architect, he built the Tower of *Santa Maria del Fiore*, and the Bridge over the *Arno* in *Florence*: He dy'd in the Year 1350. being about 50 Years old.

TOMASO GIOTTINO

Was the Son and Diſciple of *Stefano*, of whom we have ſpoken, and having been alſo the Diſciple of *Giotto*, he was ſirnam'd *Giottino*. He was more skilful than his Maſters, but the too great Vivacity of his Wit weakning his Conſtitution, hinder'd his following the flight he had taken. He work'd much at *Florence*, and dy'd of a Conſumption in the 32d Year of his Age.

ANDREA ORGAGNA

Of *Florence*, learn'd Sculpture in his Youth, and was beſides a Poet and Architect. His Genius was fruitful, and his Manner much the ſame with that of the other Painters of his Time. The greateſt part of his Works are at *Piſa*, and in his Picture of the univerſal Judgment, he painted his Friends in Heaven, and his Enemies in Hell. He dy'd in 1389. at 60 Years old.

LIPPO

Of *Florence* apply'd himſelf late to Painting, yet by his Senſe and Study he came to be a good Painter. He was the firſt that ſhew'd an *Intelligence* of Colours: He had a Law-ſuit in which he was very obſtinate, and having given his Adverſary very bad words one Day, he waited for him at Night at the Corner of a Street, and ran him through the Body, of which he dy'd in the Year 1415.

LEONE BATTISTA ALBERTI.

Of a Noble Family in *Florence*, had a Soul of a great Extent, which he cultivated by the Knowledge of the *Belles Lettres*, and the Mathematicks. He was very well acquainted with the *Fine Arts*, and underſtood Painting, Sculpture, and Architecture perfectly well, having wrote of all three in Latin. His Studies did not permit him to leave any thing conſiderable behind him in Painting; but being Pope *Nicholas* Vth's Friend, he was very much employ'd in his Buildings, of which ſome are ſtill to be ſeen with Admiration. He wrote alſo of Arithmetick, and ſome Treatiſes of Morality.

PIETRO della FRANCESCA.

Of the Republick of *Florence*, delighted in repreſenting Night-Pieces and Battels. Pope *Nicholas* ſet him at Work to Paint the *Vatican*: He made, among other Pieces, two Pictures which were taken down by Command of Pope *Julius* II. to make Room for two others, which *Raphael* had Painted, the Miracle of the Sacrament that happen'd at *Bolſena*, and of St. *Peter* in Priſon. He drew ſeveral *Portraits*, and wrote of Arithmetick and Geometry. *Lorentino d' Angelo d' Arezzo*, and *Lucas Signorelli* were his Diſciples. Under the Pontificat of the ſame Pope *Nicholas*, there work'd at *Rome*, and other places in *Italy*, ſeveral Painters of Reputation in thoſe Days, *viz. Giovanni da Ponte*, *Agnolo Gaddi*, *Berna da Siena*, *Ducio*, *Ja-*

copo Caſſentino, *Spinello*, *Antonio Venetiano*, *Gerardo Starnina* who went into *Spain*, *Lorenzo*, a Monk of *Cmaldoli*, *Taddeo Bartolo*, *Lorenzo Bicci*, *Paolo* ſirnam'd *Uccello*, becauſe he painted Birds well: *Maſaccio*, who diſtinguiſh'd himſelf by the good *Goût* he ſhew'd in his Painting, and tho' he dy'd at twenty two Years of Age, the Works that he left behind him ſerv'd to open the Eyes of the Men of Art who came after him in his Profeſſion. He dy'd in 1443. *Lorentino d'Angelo*, as we have ſaid, was his Diſciple, and ſeveral others, among whom

GIOVANNI ANGELICO

Was a Fryar of the Order of St. *Dominic*, and render'd himſelf conſiderable by his Paintings, but more by his Piety, and ſo profound a Humility, that he refus'd the Archbiſhoprick of *Florence* which *Nicholas* Vth offer'd him. That Pope employ'd him to Paint his Chappel, and oblig'd him to do ſomething in *Miniature* in the Books of the Church. There are ſome groſs faults in his beſt Pictures, which leſſen the Praiſe that otherwiſe they might have deſerv'd: He never went to Work before he had done all the Duties of his Office: He did a great many things in *Rome* and *Florence*; the Subjects of his Pieces are always Divine; whenever he painted a Crucifix, he cou'd not refrain Weeping. His Skill and his good Nature got him many Diſciples. He dy'd in 1455, Aged 68 Years, and was buried at *Santa Maria della Minerva*, where his Tomb and his Portrait are to be ſeen.

FILIPPO

FILIPPO LIPPI

Of *Florence*, made a quite different uſe of a Monaſtick Life than *Giovanni Angelico* of whom we have been treating; for after he had been bred up in a Convent of *Carmelites* from the Age of Eighteen, and having been a Monk at Sixteen, it happen'd that *Maſaccio* Painted the Chappel of that Convent, and *Lippi* ſeeing him at Work, conceiv'd a violent Paſſion for Painting: He apply'd himſelf induſtriouſly to *Deſigning*. The great facility he found in it awaken'd the Talent he had for the Art, which hindred his Study of the *Belles Lettres*, and the Exerciſes of his Convent. *Maſaccio*'s Praiſes, who was ſurpriz'd at the Progreſs of this *Novice* encreas'd his Temptation to quit his Habit and being no longer able to reſiſt it, he left his Monaſtery, and went into *Marca d'Ancona*, where he found ſome of his Friends, with whom he took Boat to divert themſelves on the Water. A Rover of *Barbary* bearing near the Shoar, ſaw the Boat, and took them. *Lippi* liv'd in extreme Miſery for 18 Months together, when, to amuſe himſelf one day, having deſign'd on the Wall the Picture of his Maſter, with *Charcoal*, of whom he had a full Idea in his Head, he did it ſo well, that the likeneſs of it, to the Original, was mightly admir'd. This ſoften'd the Heart of his Patron, who, after having oblig'd him to draw ſeveral *Portraits*, gave him his Liberty. From *Barbary*, *Lippi* paſt over to *Naples*, where King *Alphonſo* employ'd him; but the Love of his Country drew him back to *Florence*. He work'd there for

for Duke *Cosmo di Medicis*, whose Affection he gain'd, and who made him abundance of Presents. The Love of Women taking him off from his Work, and making him lose his Time, the Duke, being impatient to have a Picture he had set him about finish'd, lock'd him up in a Chamber to force him to mind his Business, allowing him plenty of every thing that was necessary. *Lippi*, after two or three days, cut his Sheets, and ty'd the pieces together, by the help of which, he made his way down out at the Window, and so got his Liberty.

A Citizen of *Florence* engag'd him afterwards to draw a Picture of the *Virgin Mary* for a Monastery, where a Daughter of his, a very beautiful young Woman, was a *Nun*. Her Father, and the *Nuns* of the *Convent*, were willing to permit him to take this Girl for his Model. As he was drawing her Picture, having the opportunity of being alone with her, he Debauch'd her by his lascivious Talk, and when the Picture was finish'd, carry'd her off with her own consent. He had a Son by her call'd *Philip*, who was also a Painter.

Some time after, as he was at Work in a Church of *Spoleto*, he again fell in Love with a Woman, and being obstinately bent to gain her, contrary to the Advice that had been given him, her Friends Poyson'd him in the Year 1488. and in 57th of his Age.

The Great Duke order'd a Marble Tomb to be set up for him, and *Angelus Politianus* wrote his Epitaph in *Latin* Verses.

All the Foregoing Painters did not know the secret of Painting in Oil; they Painted in *Fresco*, or in *Distemper*, and for this last sort they temper'd

per'd their Colours with the white of Egs, or with Water mixt with Gum, or melted Glue.

ANTONIO da MESSINA,

So call'd from the place of his Birth, was the firſt of the *Italian* Painters that underſtood Painting in Oil. He had ſome buſineſs at *Naples*, where he ſaw a Picture King *Alphonſo* had ſent him out of *Flanders*. He was ſurpriz'd with the Vivacity, the force and the ſweetneſs of the Colouring, and perceiving it might be wip'd over with Water without rubbing out any part of it, he left all his Buſineſs to go to *Bruges* to find out *John Van Eik*, who was the Author of that Piece. He preſented him with a great many *Italian* Deſigns, and gain'd his good Graces ſo far by his Complaiſance, that he got out of him the ſecret of Painting in Oil. *Antonio* thought himſelf ſo much oblig'd to him for it, that he would not leave *Bruges*, as long as *John Van Eik* liv'd; but after the Death of that Painter he reſolv'd to make a *Tour* into his own Country, and went to ſettle at *Venice*, where he dy'd, and where an Epitaph is to be ſeen very much in his Commendation,

A Perſon, nam'd *Dominico*, was, among others, one of his Diſciples, to whom, out of Gratitude for the Love he bore him, he communicated his Secret. Some buſineſs in his Art call'd this *Dominico* to *Florence*, where he found *Andrea del Caſtagno*, who, from a Peaſant, was turn'd Painter, and who ſeeing in what eſteem this new faſhion Painting was, made uſe of all ſorts of Flattery and complaiſance to gain the good Graces of

Domi-

Dominico, and by that means got out of him this new Invention: He obtain'd his end. *Dominico* lov'd him, liv'd with him, told him what he knew, and took him into his Buſineſs. Covetouſneſs ſoon made *Andrea* uneaſy: He began to imagine, if no body elſe knew the ſecret, he ſhou'd get prodigiouſly by it, and all *Dominico*'s Gains would come into his Pocket; wherefore, not conſidering that he wanted his Benefactor's Capacity, he reſolv'd to make away with him. To this end he waited for him one Night at the corner of a Street, and having aſſaſſinated him, went home to his Lodgings, and ſet himſelf to work, as if he had not ſtirr'd out: He wounded him ſo privately, that *Dominico* not ſuſpecting who was his Murderer, order'd himſelf to be carry'd to the Houſe of his cruel Friend to be reliev'd; and dy'd in his Arms. The Murther had been buried with *Andrea*, had he not confeſs'd it on his Death-Bed. 'Twas the ſame *Andrea*, who, by the Command of the Republick of *Florence*, Painted on the Walls of the Hall of Juſtice, the Execution of the Conſpirators who had conſpir'd to deſtroy the *Medici*, which got him the name of *Andrea degl' Impiccati*. At the ſame time *Vittorio Piſano* was famous in *Italy* for ſtriking *Medals*. Alſo Contemporary with *Antonio*, were *Gentile da Fabriano*, whom Pope *Martin* Vth employ'd at St. *John di Lateran*. He liv'd till he was 88 Years of Age. *Lorenzo Coſta*, who Painted at *Bologna* and *Ferrara*, and whoſe Diſciples were, *Doſſe* and *Hercules* of *Ferrara*, and *Coſmo Roſſelli*, who painted in the *Vatican* for Pope *Sixtus* IVth. and dy'd in the Year 1484. Aged 68 Years.

DOMENICO GHIRLANDAIO.

Of *Florence*, was at firſt a Goldſmith, but buſying himſelf more in *Deſigning* than in working at his Trade, he at length gave himſelf up entirely to Painting. He was a great Maſter, however his Reputation is not ſo much fix'd by his own Works as by his having *Michael Angelo* for his Diſciple. He dy'd at 44 Years of Age, *Anno* 1493. He had three Sons, and they were all of them Painters, *viz. David*, *Benedict* and *Rhodolph.*

ANDREA VERROCHIO

Of *Florence*, was a good Goldſmith, a Graver, a Muſitian, a Geometrician, a Painter, and a Sculptor. 'Tis true his Pictures are painted very drily, and his Colouring is not Artificial, but he underſtood *Deſigning* well, and gave his Heads, particularly Womens, a graceful Air. He deſign'd very much with his Pen, which he manag'd well, and was the firſt that found out the Art of taking and preſerving the likeneſs of any Face, by Moulding off the Features in Plaiſter, after which it became very much in uſe. He was not ſatisfy'd with the Reſemblance of a Thing, he wou'd go to the bottom of it, and to that end often made uſe of Mathematical Experiments, being famous for drawing of Horſes, and underſtanding Caſting. The *Venetians* wou'd have employ'd him to have made a Statue in Braſs of *Bartolomeo di Bergamo* on Horſeback: He drew a Model of it in Wax; but another being prefer'd

prefer'd before him to Caſt the Statue, he was ſo Mad, that out of Spite he broke off the Head and Legs of his Statue, and fled away. The Senate, in vain, ſent out orders to ſtop him, and giving out that they wou'd have his Head cut off if they cou'd catch him, he anſwer'd, *if they ſhou'd cut off his Head, 'twou'd be impoſſible to make another, whereas he cou'd eaſily make a Head, and a finer one for the Model of his Horſe.* This witty anſwer made his Peace, but he had not the pleaſure to put the Horſe in its Place; for, overheating himſelf in Caſting it, he fell ill of a *Pleuriſy*, and dy'd in the Year 1488, Aged 56 Years. *Leonardo da Vinci* and *Pietro Perugino* were his Diſciples.

FILIPPO LIPPI

Of *Florence*, was the Son of *Filippo Lippi*, of whom we have ſpoken, and the Diſciple of *Sandro Boticelli*. He had a great deal of vivacity and Genius. He manag'd the Ornaments of the *Claro Oſcuro* after the manner of the *Antique*, ſuch as is to be ſeen in the *Friſes* of Architecture, and elſewhere. He painted ſeveral things at *Rome*, and among the reſt, a Chappel in the Church of the *Minerva*, for Cardinal *Caraffa*. He drew ſome Pictures alſo for *Matthias Corvinus*, King of *Hungary*. *Lippi* was a very honeſt Man and his Life a great Reproach to his Fathers. He died in the Year 1505. Aged 45 Years.

BERNARDINO PINTURRICHIO

Wou'd have distinguish'd himself by a new kind of Painting, for besides the living Colours he made use of, he brought the *Rasso Relievo* of Architecture into his Pieces, which is contrary to the Art of Painting, that always supposes a flat superficies, for this reason no body follow'd his Example. In the Library at *Siena* is shewn, as a fine thing, the Life of Pope *Pius* II. which he Painted. *Raphael* coming out of the School of *Pietro Perugino*, help'd him in this Piece. *Pinturrichio* Painted several things in the *Vatican* for Pope *Innocent* VIII. and *Alexander* VI. The cause of his Death is worth knowing. When he was at *Siena* the Monks of the Order of St. *Francis*, who were fond of having a Picture from him, gave him a Chamber, that he might work with the more Convenience, and that the room might not be encumbred with any thing that had not relation to his Art, they took away all the Furniture, except an old Suit of Armour, which seem'd too troublesom to remove. *Pinturrichio* being naturally quick and impatient, wou'd have it taken away immediately, but in removing of it a piece happen'd to break off, in which were hid 500 Ducats of Gold. This surpriz'd *Pinturrichio* so much, and vex'd him so heartily for letting the Fryars have the advantage of the Treasure, that he dy'd a little after of meer sorrow in the 59th Year of his Age, *Anno* 1513.

SAN-

SANDRO BOTICELLI

A *Florentine* was Diſciple of *Filippo Lippi*, who was *Domenico Ghirlandaio's* Competitor; He was learned, and writ notes upon *Dante*, to which he added Figures. This Work took up a great deal of his Time, and he dy'd without the Satisfaction of ſeeing it printed: He departed this Life in the Seventy-Eighth Year of his Age, *Anno* 1515.

ANDREA MANTEGNA

Was born in a Village near *Padua*, and in his Youth kept Sheep; but it being obſerv'd, that inſtead of looking after his Flock he amus'd himſelf with Deſigning, he was put to a Painter, *Giacomo Squarcione*, who took ſuch a fancy to him, that he adopted him for his Son, and made him his Heir. He became ſo good a Maſter in ſo little time, that he got a great Reputation, and abundance of Work: He was ſcarce Seventeen Years old, when he was ſet about Painting the Picture of the Altar in Saint *Sophia's* Church in *Padua*, and the four Evangeliſts. *Giacomo Bellini* was ſo touch'd with the Picture, that he gave him his Daughter in Marriage. *Squarcione*, who was always jealous of *Bellini*, and who beſides, reſented that his adopted Son ſhould marry his Rival's Daughter without conſulting him, was ſo far from continuing his Praiſes and Protection of *Mantegna's* Works, that he cry'd them down for their drineſs, and for the too great liking which his

His Disciple shew'd for the *Antique* Statues, instead of following Naure in his Imitation. This reproach was of Servic to *Mantegna*, he corrected that fault; however, he never quitted the commendable Inclinaton he had for the *Antique* saying, *'Twas to the fine Things he found there that he ow'd his advancement, and that they had drawn him at once out of the Poverty of Nature.* 'Tis true, instead of adding to his Gut of the *Antique* the Truth and Tenderness of Naure, he contented himself to mingle some Portraits among his Figures. He painted for the Duke of *Mantua*, and made that fine * piece of the Triumphs of *Julius Cesar*, which are engrav'd in the *Claro Oscuro* in Nine Sheets, and which for their Beauty may be call'd the Triumphs of *Mantegna*. Pope *Innocent* VIII. having invited him into his Service; before he went to *Rome*, the Duke of *Mantua* made him a Knight of his Order. *Mantegna* engrav'd several of his *Designs* on Tin-Plates, and the *Italians* say, he was the Inventor of the Art of Graving. He dy'd at *Mantua* in the Year 1517. Aged 66.

* *This Picture is at* Hampton-Court.

FRANCESCO FRANCIA

Of *Bologna*, was born with so many rare qualities, of Body and Mind, that he was esteem'd and belov'd by Persons of the highest Rank. At first he was a Goldsmith, afterwards a Graver of Coins and Medals, in which he was excellent; but his Genius finding it self too much confin'd in that Exercise, turn'd to that of Painting, to which his Inclination led him. The facility he

found in it, gave him so much Courage, and so much Application to Study, that he became one of the greatest Masters of the Art in his Time. He drew several Pieces for several Places in *Italy*, chiefly for the Duke of *Urbin*. *Raphael*'s Reputation made him desirous to see his Works, but his Age would not suffer him to take a Journey to *Rome*, wherefore he contented himself to write his Mind to his Friends, who telling *Raphael* of it, it began a friendly Correspondence between these two Painters, the latter having heard talk of *Francia*'s Merit and Skill. *Raphael* was then Painting the Picture of Saint *Cecilia* for a Church in *Bologna*; when he had finish'd it he sent it to *Francia*, and by Letter pray'd him to place it for him, and to be so kind as to correct its Faults. *Francia* was transported at the openning of the Letter; he took the Picture out of the Case, admir'd it, and was sensibly touch'd with it; yet, at the same time, his Heart fail'd him so much upon the sight of a Piece so far above his own, that he grew Melancholy, and fell into a Consumption, of which he dy'd sometime after, in the Sixty-Eighth Year of his Age, *Anno* 1518.

LUCA SIGNORELLI

Of *Cortona*, was Disciple of *Pietro della Francesca*, and imitated his Manner so exactly, that their Works are often taken the one for the other. *Luca* was an artful Designer, and *Michael Angelo* esteem'd him so much, that he made no scruple in his Piece of the Day of Judgment, to borrow some things from that of *Luca*, which he

painted

painted at *Orvieto* with a great deal of Fancy and Capacity. He painted alſo at *Loretto*, *Cortona* and *Rome*.

His Son, who was a handſome young Man, and One of whom he had great hopes, was kill'd at *Cortona*. The news of his death was a terrible Affliction to him, but arming himſelf with Conſtancy, he order'd his Corps to be carry'd into his Work-houſe, and without ſhedding a Tear, drew his Picture to preſerve the Memory of him, finding no Conſolation but in his Art, which gave him what Death had raviſh'd from him. He went afterwards to *Rome*, whither Pope *Sixtus* IV. had ſent for him, and having painted ſeveral Stories out of *Geneſis* for his Holineſs, he return'd to *Cortona*; and being very rich, work'd only for his Pleaſure: He dy'd in the Year 1521. at 82 Years of Age.

PIETRO COSIMO,

So call'd from *Coſimo Roſelli*, whoſe Pupil he was, and for whom he work'd a long time, chiefly in the *Vatican*, where *Roſelli* was employ'd by *Sixtus* IV. and 'twas obſerv'd that the Scholars Painting was better than the Maſters. His Ability got him many Diſciples, and among others, *Andrea del Sarto* and *Franceſco da Sangalla*. He lov'd Solitude, and his way of Living was very Extraordinary. He was ſo eager about his Buſineſs, that he would often forget to eat or drink. He was ſo fearful of Thunder, that a great while after the clap was over, he would be found ſhrunk up in a Corner, and wrapt up in his Cloak. Nothing was more uneaſie to him than

the noiſe of Children crying. He hated alſo to hear thoſe Cough that had a Cold, the ringing of Bells, and Monks ſinging *Pſalms*. He delighted in Rain above all things, and dy'd delirious of a *Paralepſy*, in the Eightieth Year of his Age, *Anno* 1521.

LEONARDO *da* VINCI

Spec.
V. 7. N.° 554

Was of a noble Family in *Tuſcany*, and did not degenerate from the Honour of his Anceſtors. His Morals were good, and his Body and Mind Beautiful. He had ſo many Talents for all the Arts, that he knew the very bottom of them, and practis'd them with Care and Exactneſs. His great Variety of Knowledge, inſtead of weakning that which he had of Painting, ſtrengthen'd it to ſuch a degree, that there never was a Painter before him that came near him; and there never will come any after him, who will not look on him as a Fountain, from whence ſeveral good Things are to be drawn. He and *Pietro Perugino* were Diſciples together of *Andrea Verrochio*, who gave him an Opportunity to awaken his Talent; for the Maſter and the Scholar were both born with the ſame Genius, except that *Leonardo*'s was the more extenſive. He painted at *Florence*, at *Rome*, and at *Milan*, and a great many of his Pictures are diſperſt up and down throughout all *Europe*. Among other Things he drew a Picture of our Saviour's laſt Supper, for the *Refectory* of the *Dominicans* at *Milan*, which is of exquiſite Beauty. He did not finiſh the Head of Chriſt, becauſe he could not find out a Model anſwerable to the Image he had form'd in his

his Mind, before the War broke out in that Dutchy, and oblig'd him to leave *Milan*. He did the ſame by *Judas* alſo, but the *Prior* of the Convent being impatient to ſee the Piece finiſh'd, preſt *Leonardo* ſo earneſtly to have it done, that he drew the Head of the Importunate Fryar, and put it upon *Judas*'s Shoulders. He was inceſſantly buſy'd in Reflections about his Art, and ſpar'd for no Care or Study to arrive at Perfection in it, which he at laſt attain'd. He was chiefly Solicitous to expreſs the Paſſions of the Soul, which he believ'd the moſt neceſſary thing in his Profeſſion, eſpecially for thoſe who would have the Approbation of Men of Senſe. The Duke of *Milan* made him Director of an Accademy of Painting erected by him in the Capital of his Dutchy. 'Twas in that City he wrote the Book of Painting, which was printed at *Paris* in 1651. and for which *Pouſſin* made the Figures. He wrote ſeveral other Treatiſes that were loſt. When *Francis* I. took *Milan*, *Leonardo* retir'd to *Florence*, where he painted the great Hall of the Council, and found *Michael Angelo*'s Reputation very well eſtabliſh'd, which rais'd a mighty Emulation between them. *Leonardo* going to *Rome* at the Election of Pope *Leo* X. *Michael Angelo* did the ſame, and their Jealouſie grew to ſuch a height, that *Leonardo* left *Italy*, and went to *Paris*, where he was very well receiv'd by *Francis* I. By his Preſence and Works he ſupported the Reputation he had acquir'd, and the *French* King gave him all poſſible Tokens of Eſteem and Friendſhip. The King had ſuch a particular Kindneſs for him, that going to Viſit him in his laſt Sickneſs, *Leonardo* would have rais'd himſelf up to thank his Majeſty for the Honour done him,

the King embracing him to oblige him to lye down in his Bed again, he was taken Speechless in the very Moment, and expir'd in the Arms of that Monarch, in the 75th Year of his Age, *Anno* 1520.

Reflections *on the Works of* LEONARDO da VINCI.

The Pictures of this Painter, which are to be seen in the Cabinets of Princes, and private Men, contain but very few Figures, and I confess, that I have not seen clearly enough into what remains of his great Compositions to judge of the extent of his Genius. However, what Historians have written of his Works, which are now almost entirely ruin'd, is sufficient to inform us, that his Vein was rich, his *Movements* lively, his Sense solid, adorn'd with Variety of Knowledge, and his Inventions very beautiful: We may see that by his *Designs*, which are still in the Hands of the Curious, and what we have left of his Productions shews that he was a great Painter.

His *Designs* were very correct, and of a great *Goût*, tho' he seems to have form'd it rather from Nature, than the *Antique*; yet so as the Antient Sculptors did, that is, by judicious Enquiries into the Effects of Nature, and attributing to her, not so much her common Productions, as the Perfections of which she is capable.

Leonardo da Vinci's Expressions are very lively and sensible. I have in my Custody a *Design* of his own Hand, of the famous Supper which he painted at *Milan*; which *Design* only is a sufficient

ent Proof of his having penetrated far into the Heart of Man; of his Vivacity, and with what Variety and Juſtneſs he repreſented all kinds of Actions: But rather than ſpeak my own Opinion in this Matter, it will be more to the purpoſe to give the Reader *Rubens*'s on the merit of this great Man.

He writes thus of him in a Latin *Manuſcript, the Original of which I have by me, and which I have faithfully tranſlated as follows:*

'*Leonardo da Vinci* began by examining all 'Things according to the Rules of an exact Theory, and then apply'd them to Nature as it was for his purpoſe. He obſerv'd *Decorum*, and avoided all Affectation. He knew how to give every Object the moſt proper, the moſt ſpeculative, and the moſt agreeable Character that was poſſible, and exalted that of Majeſty even to Divinity. The order and meaſure of his Expreſſions were manag'd ſo as to ſet the Imagination at work, and to raiſe it by the eſſential Parts, rather than fill it by the Minute; in which, however, he was neither Prodigal nor Covetous. He was ſo careful to avoid the Confuſion of Objects, that he choſe rather to leave ſomething in his Works to be deſir'd, than to ſurfeit the Eyes with a ſcrupulous Exactneſs. But his chiefeſt Excellence was, as we have ſaid, to give every thing its proper Character, and to diſtinguiſh them one from another. He began by conſulting ſeveral Authors, out of whoſe Writings he made a *Common-Place* of what was moſt

'remarkable, and nothing escap'd him that related 'to the Expression of his Subject: And by the heat 'of his Fancy, as well as by the solidity of his 'Judgment, he rais'd divine Things by humane, 'and understood how to give Men those diffe- 'rent Degrees, that elevate them to the Chara- 'cter of *Heroes*. The best of the Examples which 'he has left us, is our Lord's Supper, which he 'painted at *Milan*, wherein he has represented 'the Apostles in places that suit with them, 'and our Saviour in the most honourable the 'midst of all, having no body near enough to 'Press or Incommode him. His *Attitude* is 'grave, his Arms are in a loose and free Posture 'to shew the greater Grandeur, while the Apo- 'stles appear agitated from one side to the other 'by the vehemence of their Inquietude, and in 'which there's, however, no meanness, nor any 'indecent Action to be seen. In short, by his 'profound Speculations he arriv'd to such a de- 'gree of Perfection, that it seems to me Impossi- 'ble to speak so well of him as he deserves, and 'much more to imitate him.

Rubens, after this enlarges on *Leonardo*'s Skill in *Anatomy*. He adds a particular Relation of his Studies, and of all the *Designs* that he made, which *Rubens* had seen among the Curiosities of *Pompeio Leoni* at *Arezzo*. He talks of the *Anatomy* of Horses, and the Observation that *Leonardo* had made on *Phisiognomy*, of which *Rubens* had also seen his *Designs*; and ends his Discourse by the Method which this Painter took in measuring a Humane Body.

If

If I may be allow'd to add any thing to what *Rubens* has ſaid, I would take notice, that he has not ſpoken of *Leonardo*'s Colouring, becauſe having carry'd his Remarks no farther than to Things relating to the Perfection of his Profeſſion, and finding nothing good in *Leonardo*'s Colours, he paſt by that part of Painting. *Leonardo*'s Carnations have too much of the *Lees*-Colour in them, and the Union in his Pictures is too much tinctured with the *Violet*, which is there Predominant: This, in my Opinion, proceeded from the Painters, of his time, not knowing well enough the uſe of Oil, and from the negligence of the *Florentines* in the part of Colouring.

PIETRO PERUGINO

Born at *Perouſa*: His Parents were Poor, and put him at firſt to a Painter of that Town, who taught him very little, and us'd him very ill. His Poverty made him patient, and his deſire to get ſomething to bring him out of his Miſery, put him upon *Deſigning* Night and Day to advance himſelf. As ſoon as he found he was able to get his Living, he went to *Florence* to find out a better Maſter, and plac'd himſelf with *Andrea Verrocchio*. *Leonardo da Vinci* was his Diſciple at the ſame time. *Perugino* became skilful, and acquir'd a graceful Manner in the Airs of his Heads, which his Maſter practis'd, eſpecially the Heads of Women. He drew a great many Pictures, and almoſt all of them for Churches and Convents: One day as he was working in *Freſco* for the Monks at *Florence*, whole Monaſtery is near the

Pindane

Pindane Gate, the Prior who ſupply'd him with *Azure* or *Ultra-Marine*, wou'd give him no more than he us'd in his Preſence. *Perugino* ſeeing him ſo miſtruſtful, dip'd his Pencil in a Pot of Water, even before the Prior himſelf, and waſh'd off the *Ultra-marine*, which ſunk to the bottom. The Prior wonder'd to ſee his *Azure* go away ſo faſt, and fearing he had not enough to hold out, was going to get more, but *Perugino* emptying the Water out of the Pot, and drying the *Ultra-marine* that was at the bottom, gave it to the Prior, ſaying, *He ſhou'd not another time miſtruſt a Man of Honour.* Nevertheleſs he was himſelf very Covetous and Miſtruſtful, and being alſo very laborious, he got Money at *Florence* and *Rome*, where he work'd for Pope *Sixtus* IVth, and retired to *Perouſa*, in which City he made abundance of Pictures by the help of *Raphael*, and his other Diſciples. *Perugino* had a very handſom Wife, by whom he drew all his Pictures of the Virgin *Mary*; he lov'd her paſſionately, but he lov'd his Money no leſs, and when he us'd to walk in ſome Fields which he had purchas'd near *Perouſa*, he always carry'd the Box with him in which he kept his Gold. A Rogue perceiving it, robb'd him of his Treaſure, and *Perugino* was ſo grievd at it, that he dy'd of ſorrow in the 78th Year of his Age, *Anno* 1524.

RAPHAEL

RAPHAEL SANZIO

Was born at *Urbin* on *Good Friday*, in the Year 1483. His Father was an ordinary Painter, and *Pietro Perugino* his Maſter. His chief Works are in [1]*Freſco* in the Hall of the *Vatican*, and his [2]*Eaſel* Pieces are diſpers'd up and down in ſeveral Parts of *Europe*. Having an excellent Underſtanding, he knew that the Perfection of Painting was not confin'd to *Perugino*'s Capacity, and therefore he went to *Siena* to ſeek out ſome other means of advancing himſelf. Here his Friend *Pinturrichio* got him to be employ'd to make the [3]*Cartoons* for the Pictures of the Library; but he had ſcarce done one before he was tempted to remove to *Florence* by the great Noiſe which *Leonardo da Vinci*, and *Michael Angelo*'s Works made at that time. As ſoon as he had conſider'd the Manner of thoſe two Illuſtrious Painters, he reſolv'd to alter his own which he had learnt of *Perugino*. He return'd to *Perouſa*, where he had opportunity enough to exerciſe his Pencil; but the Remembrance of *Leonardo da Vinci*'s Works put him upon a ſecond Journey to *Florence*, and after having work'd there ſome time to ſtrengthen his Hand, he went to *Rome*, where *Bramante*, his Kinſman, prepar'd the Pope by a good opinion of his Merit, for his favourable Reception, and he was ſet at Work to Paint the *Vatican*. *Raphael* began by the Picture, which is called the *School of Athens*, the Diſpute of the Holy Sacrament, and the other Pieces which are in the Chamber of the *Apoſtolick Signature*. His Pains and Care were incredible, and they were ſucceſsful anſwerable

to

to his Industry, for the Reputation of his Work carries the Name of *Raphael* throughout the World. 'He form'd the Delicacy of his *Goût* after the Ancient Statues, and *Basso Relievo*'s, which he design'd a long time with extreme Application. To this Delicacy he added a Grandeur of Manner, with which the sight of *Michael Angelo*'s * Chappel at once inspir'd him. 'Twas his Friend *Bramante* who brought him into the Chappel contrary to the general Order *Michael Angelo* had given him when he trusted him with the Keys. Besides the pains that *Raphael* was at in working after the Ancient Sculptures he hir'd People in *Greece* and *Italy* to Design for him all the *Antique* Pieces that cou'd be found, which, as opportunity offer'd, he made use of, 'Tis observable, that he has not left many, if any at all of his Works, imperfect, and that he finish'd his Pictures to a nicety, tho' he did 'em very quick. He was extreamly careful to give them such Perfection, that there might be nothing to be said against them, and on this account it is that we see still some Drawings of pieces of Pictures, as Hands, Feet, and bits of *Drapery*, which he has Design'd

* Pietro Bellori, *in his Book Intituled*, Descrittione delle Imagini da Rafaele nelle Camere del Vaticano, *denies this Story with all his Might, and pretends that* Raphael *did not owe his great* Goût *to any thing but his Study of the* Antique ; *yet* Vasari, *who knew* Michael Angelo *and* Raphael, *and was never contradicted by any Author of those Times ; on the contrary three other Authors, who have particularly writ the Life of* Michael Angelo, *have confirm'd what he says, affirms that he learnt it of* Michael Angelo : *And what renders it very probable, that* Raphael *made his Advantage of* Michael Angelo's *Works, is a Design that I have of his own hand, on the back of which is a Drawing of his Design'd after one of the Figures which* Michael Angelo *Painted in the Pope's Chappel.*

three

three or four times fo the ſame Subject, and out of which he choſe tha for his purpoſe which was moſt perfect. Tho' he was very laborious, yet there are few Pictures to be ſeen done by his own hand. He pent moſt of his time in Deſigning, that he might find buſineſs for the great number of Diſciples that executed his Deſigns in ſeveral Places, chiefly in the Lodgings and Apartments of the *Vatican*, in the Church of our *Lady of Peace*, and in the Palace of *Chigi*, which were all done by his Pupils after his Deſigns, except the Gallery and one Angle only, where the three Goddeſſes are Painted, which was done by himſelf. His good Nature got him the love of all Peopl, eſpecially of the Popes his Contemporaries. Cardinal *Bibiano* offer'd him his Niece in Marriage and *Raphael* was engag'd to her. But Pope *Leo* Xth having given him hopes of a Cardinal's Cap, he made no haſt to Marry her.

His Paſſion for the Fair Sex deſtroy'd him in the Flower of his Age for one day after he had abandon'd himſelf to Women with exceſs, he was taken very ill of a burning Fever, and the Phyſitians, from whom he conceal'd the true cauſe of his Diſtemper, having dealt by him as if he had a Pleuriſy, quite extinguiſh'd the little fire that was left in his Body. He dy'd on the ſame day that he was born, *Good-Friday*, *Anno* 1520. in the Thirty Seventh Year of his Age. Cardinal *Bembo* wrote his Epitaph, which is to be ſeen upon his Tomb in the Church of the *Rotunda* at *Rome*, where he was buried. I will mention only two Verſes of it which are admirable.

Ille

Ille hic eſt Raphael, *timuit, quo ſoſpite, vinci,*
Rerum Magna Parens, & moriente mori.

His Diſciples were *Julio Romano, Giovanni Franceſco Penni*, ſirnam'd *il Fattore, Pellegrino di Modena, Pierino del Vaga, Polidoro, Caravaggio, Matturino, Bartolomeo da Bagna-Cavallo, Timotheo d' Urbino, Vincente di San Gemmiano, Giovanni d'Udine*, and others. Several skilful *Flemmings* alſo were his Diſciples, and help'd him in the Execution of his great Works, *viz. Bernard van Orlay* of *Bruſſels, Michael Coxis of Mechlin* and others, who going back into their own Country, had the Care of executing his Deſigns for Tapeſtry: Beſides his Diſciples he had a vaſt number of Students and Friends who frequented his Houſe, and often waited upon him Abroad. *Michael Angelo* meeting him one day thus attended, told him, *en paſſant, That he march'd like a Provoſt with his Serjeants about him*; *Raphael* anſwer'd, *And you alone like a Hangman*: Theſe two great Painters were always jealous of each other, as 'tis uſual among Perſons of the ſame Profeſſion, when Modeſty is not Miſtreſs of their Sentiments.

Reflections on *RAPHAEL*'s Works.

There has been no Painter ſince the Reſtauration of the Art in *Italy*, who acquir'd ſuch a Reputation as *Raphael*: His Genius was ſublime, his Thoughts Fine, his Vein fruitful, and wou'd have appear'd much more ſo, had it not been moderated by the nicety with which he finiſh'd his Pieces,

He

He was rich in his Inventions, and his Manner of disposing of the things he Invented was very delicate. If his figures were not *Group'd* by Lights and Shadows they were so ingeniously done by their Actions, that the *Groups* were always view'd with pleasure. His *Attitudes* are noble according to their condition, *Contrasted* without affectation, Expressive, Natural, and such as always expose the beautiful Parts. His Designs were very Correct; to the justness, the Grandeur and Elegance of the *Antique*, he added the simplicity of Nature without affecting a particular Manner. There is a great deal of variety to be seen in his Figures and more in the Airs of his Heads, which he copy'd from Nature, the Mother of Diversity, and always accompany'd with a noble Character in Design.

His Expressions are Just, Ingenious, Elevated and Touching, they are moderate without Coldness, and Lively without Exaggeration. The manner of his *Draperies* was poor at first, but had a great *Goût* at last and were set with Beauty and Artifice; the Order of his Folds are fine, and shews the *Naked* where it appears to the best advantage, and chiefly about the Joints.

However, he may be blam'd for Dressing almost all his Figures in the same Stuffs, whereas he might have chang'd them with reason, and for the Ornament of his Subjects: I speak of Historical Ones, for as to Fabulous and Allegorical, in which Divinities are introduc'd, the Painter ought to have more regard to the Majesty of the Folds, than to the Richness of the Stuffs.

Raphael being nicely careful to *Design* Correctly, and if we may so say, jealous of his *Out-lines*, he has mark'd them somewhat too hard. His Pencil

cil tho' light and united, is however dry. His *Landskips* are neither handſom, nor of a great *Goût*.

His local Colours are neither ſhining nor ſhocking; they are neither very true, nor very falſe, but his ſhadows are a little too black: He never had a clear underſtanding of the *Claro Oſcuro*, tho' it appears by his laſt Pieces, that he ſought after it, and endeavour'd to acquire it, as may be ſeen in his *Tapeſtries* of the Acts of the Apoſtles, and in his Pictures of the *Tranſiguration*: But whatever *Raphael* wanted in Colouring, was over-look'd in the abundance of the other parts of Painting, of which he was Maſter; and he has even done ſome Portraits with reſpect to Lights and Colours ſo well, that they may enter into the Compariſon with *Titians*, as well as the St. *John* in Monſieur the Firſt Preſident's Cabinet, which, for all the parts of Painting, deſerves to be reckon'd the Author's Maſter-piece.

Pouſſin ſaid of *Raphael*, *That he was an Angel compar'd with the Modern Painters, but an Aſs in Compariſon of the Ancients.* His Judgment of him relates only to his Thoughts, his *Goût*, his Juſtneſs of *Deſign*, and his Expreſſions: The Thoughts of the Ancients are ſimple, ſublime and natural, ſo are *Raphael*'s: The *Antique* Deſign is correct, vary'd according to Decency, and of a great *Goût*, *Raphael*'s is the ſame. The *Antique* way of the Collocation of the Muſcles is learned and exact, and delicate in their Offices. *Raphael* was not ignorant of this Part, yet we muſt confeſs, that thoſe who have ſtudy'd Anatomy, as it relates to Painting, may obſerve more exactneſs in the *Antique*, and more delicacy in the Actions of the Muſcles in the Ancient Pictures than in,

not only *Raphael's*, but in any other Modern Painters whatsoever.

I allow that this great Justness, and great Delicacy in the Action of the Muscles, regulate the exactness of the *Out-lines*, but I don't see that *Raphael* was so much out of the way as to be reckon'd an Ass in Comparison of the *Antiques*. 'Tis true, *Raphael* form'd the Grandeur of his *Goût* from the fine Statues of Antiquity, and that when he came from his Master *Perugino*, they put him into a right Way; he follow'd them implicitely at first, but at last perceiving that the Road of Painting was different from that of Sculpture, he took from them no more than was just proper for his Art, and as he grew older and wiser, he left off the rest. This difference is easily to be perceiv'd in the Pictures which he painted at different Times, the latter of which came nearest the Character of Nature.

On the contrary, *Poussin* and *Annibal Caracci*, quitted their Character of Nature according as they grew more and more fond of the *Antique*; they shou'd have done as *Raphael* did, do one, and not omit the other; for this excellent Man not only retain'd the good *Goût* of the *Antique*, its Grandeur and Beauty, but also spy'd out one thing which neither *Poussin* nor the *Caracci* ever saw; and that was *Grace*, which Gift of Nature was given him so plentifully, that he spread it over every thing that came out of his Hands, and no body can dispute the Preference, with him, in it, except *Correggio*, who wanted his Regularity of *Design*. *Raphael* made use of *Grace* to set off all the other parts of Painting, which he possest,

the Poſſeſſion of which acquir'd him the Reputation of the beſt Painter in the World.

GIROLAMO GENGA

Of *Urbin*, was a Diſciple of *Pietro Perugino* at the ſame time with *Raphael*. He particularly apply'd himſelf to Architecture, and dy'd in the Year 1551, Aged 75.

JULIO ROMANO

Was the favourite-Diſciple of *Raphael*, as well on account of his skill in Painting, as for the agreement there was in their Manners. He entirely follow'd his Maſter's *Goût*, not only in the Execution of the *Deſigns* he gave him, but alſo in thoſe he made himſelf. *Raphael* treated him like a Father, and left him his Heir jointly with *Giovanni Franceſco Penni il Fattore*. After *Raphael*'s Death theſe two Painters finiſh'd ſeveral Pictures which their Maſter had left Imperfect. *Julio Romano* was not only an excellent Painter, but alſo underſtood Architecture perfectly well. The Cardinal *di Medicis*, who was afterwards Pope *Clement* VIIth. employ'd him to build the Palace which is at this day call'd *la Vigne Madame*, and when he had finiſh'd the Architecture he did the Painting, and other Decorations.

The Death of *Leo* X. was a blow to *Julio Romano*, for had his Succeſſor *Adrian* VI. reign'd above a Year, the *Fine Arts* in *Rome* wou'd have been extinguiſh'd, and all the Artiſts had ſtarv'd; but *Clement* VII. ſucceeding him, Painting and

Painters

Painters began to revive. As ſoon as he was choſen Pope, he ſet *Julio Romano* at work to Paint the Hall of *Conſtantine*, where *Raphael* had begun the Hiſtory of that Emperor, which he had *Deſign'd*. This Work being finiſh'd, he drew ſeveral Pictures for Churches and private Perſons: His Manner began to change at laſt, his *Colouring* into Black and Red, and his *Deſign* into the *Severe*.

Frederico di Gonzaga, Marquiſs of *Mantua*, hearing of *Julio*'s Capacity, invited him to that City: His good Fortune directed him thither, for having made the *Deſigns* of twenty lewd Prints, which *Marc Antonio* Engrav'd, and for which *Aretine* made the Inſcriptions in Verſe, he had been ſeverely puniſh'd for it had he ſtay'd in *Rome*, as the Treatment, *Marc Antonio* met with, ſufficiently proves. He was thrown into Goal where he ſuffer'd a great deal, and it had coſt him his Life if the intereſt of the Cardinal *di Medicis*, and *Baccio Bandinelli*, had not ſav'd him. In the mean time *Julio Romano* follow'd his Buſineſs at *Mantua*, where he has left eternal Proofs of his great Ability. He built the Palace T. and made the City of *Mantua* finer, ſtronger, and healthier than before. As to his Painting we may affirm, 'twas at *Mantua* cheifly that *Julio Romano*'s Genius took Wing, and he ſhew'd himſelf to be what he was. He dy'd there in the Fifty Fourth Year of his Age, *Anno* 1546. to the great Grief of the Marquiſs, who lov'd him as his Brother. He had a Son and Daughter who ſurviv'd him; the Son's Name was *Raphael*, the Daughter marry'd *Hercules Malateſta*. Among his Diſciples the beſt are *Primaticcio*, who came into *France*, and one of *Mantua*, nam'd *Rinaldi*, who dy'd young.

Æschylus' Character in Tragedy, has been supposed, (by a132 elegant Critic) to be the same, with that of Julio Romano in Painting.

Reflections *on the Works of* JULIO ROMANO.

Julio Romano was the first, the most Learned and the most persevering Disciple of *Raphael*. His Imagination, which was, as it were, bury'd in the Execution of the *Designs* of his Master, as long as he was his Disciple, when she saw her self free, took Wing at once; or, rather as a Torrent, that being penn'd up breaks over its Banks, and runs with an impetuous Course, so *Julio Romano*, after having produc'd several *Easel*-Pieces, and painted great Works in the *Vatican*-Hall from *Raphael's* Designs, before and after the Death of his Illustrious Master, presently chang'd his Manner when his Genius was at Liberty, and suffer'd it to take its rapid Course, as is to be seen in his Paintings at *Mantua*: However, it was not that graceful Vein, nor that soft fire of fancy which, tho' borrow'd before, yet made it doubtful to decide, whether some of the Pictures were his, or his Masters. When he was entirely free, and the Piece all his own, he animated it with Ideas more severe, more extraordinary, and even more expressive, but less natural than the Works of *Raphael*. His Inventions were adorn'd by Poesy, and his Dispositions uncommon and of a good *Goût*.

His Studies of Polite Learning were of great Service to him in his Painting, for in Designing the *Antique* Sculptures, he drew those Proofs of Learning which we observe in his Pictures.

It

It ſeems, by his Works, that his Thoughts were wholly taken up with the Grandeur of his Poetical Ideas, and that to Execute them with the ſame fire that he conceiv'd them, he contented himſelf with the Practiſe of *Deſign*, which he had choſen, without varying the Airs of his Heads, or his *Draperies*. 'Tis viſible alſo, that his Colouring, which was never very good, became worſe at laſt; for his Local Colours, which were compos'd of Brick-Colour and Black, were not ſupported by any Intelligence of the *Claro Oſcuro*. His fierce way of *Deſigning*, and his terrible Expreſſions became ſo habitual to him, that his Works are eaſy to be known. This Manner is very great, 'tis true, being form'd after the *Antique Baſſo Relievo*'s, which he had carefully ſtudy'd, and eſpecially the *Trajan*, and *Antonine* Pillars which he deſign'd throughout, yet theſe fine things, which are ſufficient of themſelves to make a skilful Sculptor, muſt be accompany'd with the Verities of Nature to form a great Painter. The *Draperies*, which commonly contribute to the Majeſty of Figures, are the ſhame of his, being Poor, and of an ill *Goût*.

There is little variety to be ſeen in the Airs of his Heads; that which is to be found in his Works, conſiſts only in the different kinds of Objects, of which his Compoſitions are full, and in the Ajuſtments which enrich them, and proceeds from the Univerſality of his Genius for all ſorts of Painting; he did all well alike, Landskips and Animals, by which means his Productions, for what they contain, will always be admir'd by the Judicious.

GIOVANNI FRANCESCO PENNI

Surnam'd

Il FATTORE

This laſt Name was given him for his good Husbandry in managing *Raphael*'s Expences, when he liv'd with him, which was to the time of his death, *Julio Romano* being his Fellow-Diſciple. He was very skillful, eſpecially in *Deſigning*. He has done a great many things from *Raphael*'s Thoughts, which paſs for *Raphael*'s own doing, particularly in the Palace of *Chigi*, as one may obſerve by examining them with attention. He had a particular inclination for *Landskips*, which he Painted very well and enrich'd them with fair Buildings.

After his Maſter's Death, he aſſociated himſelf with *Julio Romano*, and *Pierino del Vaga*. Theſe three together finiſh'd what *Raphael* left imperfect, as well the Hiſtory of *Conſtantine*, as other Works in the Palace of *Belvedere*. They ſeperated on occaſion of a Copy that the Pope wou'd have done of the Picture of the *Transfiguration*, which was deſign'd for the Court of *France*, and *Fattore* went to *Naples*, intending to work for the Marquiſs *del Vaſto*, but his Conſtitution was ſo delicate, that he did not live long, for he dy'd in the Fortieth Year of his Age, *Anno* 1528.

LUCA

LUCA PENNI

Was *Giovanni Franciſco*'s Brother, whom we have been ſpeaking of: He work'd a while with *Pierino del Vaga*, his Brother-in-law, at *Genoa*, and other places of *Italy*. He went thence into *England*, where he did ſeveral things for King *Henry* VIII. and for ſome Merchants. He was alſo employ'd by *Francis* I. at *Fontainbleau*, and at laſt apply'd himſelf to Graving.

ANDREA del *SARTO*

Of *Florence*, was a Taylor's Son: His Father put him to a Goldſmith, with whom he liv'd Seven Years, during which time he minded *Deſigning* more than his own Trade. From the Goldſmith he remov'd to an ordinary Painter, call'd *Giovanni Barile*, whom he ſoon left to go to *Florence*, and enter himſelf with *Pietro Coſimo*. While he liv'd with him he ſet a-part all *Sundays* and *Holidays* to *Deſign* after the beſt Maſters, eſpecially *Leonardo da Vinci*, and *Michael Angelo*, which, in a few Years, taught him his Art. He thought his own Maſter too ſlow in the Execution of his Works, for which reaſon he left him, and became acquainted with *Franciſco Bigio*. They liv'd together, and painted ſeveral things in *Florence*, and thereabouts, for the Monaſteries. He drew a great many *Madonnas*'s. He is cenſur'd for making uſe of *Albert Durer*'s Prints in a Piece, which he did for the *Carmelites*. *Baccio Bandinelli* would have learnt to Paint of him,

but *Andrea* putting him upon difficult Works, at first it disgusted *Bandinelli*, so that he apply'd himself wholly to Sculpture. *Andrea*'s Reputation increasing, he made Pictures for several Places, and among others, one which got him the Praises of the Judicious, and is one of the best things he ever did, I mean, a Saint *Sebastian*, for the Church of St. *Gal.*

He came into *France* upon the Invitation of *Francis* I. He painted several things there, and tho' he had begun the Picture of St. *Jerome* for the Queen, he left that Work, and got leave of the King to return to *Florence*, pretending to fetch his Wife, from whom, he said, he had receiv'd a very pressing Letter to come to her; but instead of returning at the time appointed, he spent the Money he brought out of *France*, and even that he had receiv'd of the King to buy Pictures. At last having work'd some time with *Francisco Bigio* for Subsistance, he dy'd of the Plague at *Florence*, abandon'd even by his Wife and his Friends, in the Year 1530, Aged 42 Years. He left several Pupils, *viz. Giacomo da Pantormo*, *Andrea Squazzella*, who work'd in *France*, *Giacomo Sandro*, *Francesco Salviati* and *Giorgio Vasari*. The same *Vasari* reports, that * *Andrea del Sarto* copy'd so perfectly, that *Frederic* Marquis of *Mantua*, having on a time, made him copy the Picture of *Leo* X. with some Cardinals, because *Clement* VII. had desir'd that Prince to give him the Original, he did it with so much Justness, that *Julio Romano*, who drew the *Drapery* of that Piece under *Raphael*,

* *The Author has told this Story more at large, and in another manner, in the 27th Chapter of the first Book.*

took

took his Copy for the Original, and told *Vaſari* who diſabus'd him, *Don't I ſee the Strokes that I ſtruck with my own Hand*; but *Vaſari* ſhewing him *del Sarto*'s Mark, he was convinc'd of his Miſtake.

GIACOMO da *PANTORMO*

Of *Tuſcany*, was at Thirteen Years of Age put to learn the Art of Painting of *Leonardo da Vinci*: He was afterwards remov'd to *Mariotto Albertinelli*, from him to *Pietro di Coſimo*, with whom he ſtay'd not long, leaving him to place himſelf with *Andrea del Sarto*.

At Nineteen Years old he ſet up for himſelf, and follow'd his Studies ſo ſucceſsfully, that upon ſeeing ſome of his firſt Works, *Michael Angelo* ſaid of him, *He would raiſe Painting to the Skies*. *Pantormo* was never ſatisfy'd with what he did, but the praiſes that were given him kept him in Heart. He did ſeveral Things at *Florence* that got him Reputation. Having undertaken to paint the Chappel of St. *Laurence* for the Duke of *Florence*, and aiming in that work, which laſted Twelve Years, to excel all others he on the contrary came ſhort of himſelf. He was a Man of Honour, and very Humble; he had one quality, and the moſt commendable one in the World, which is rarely to be met with in his Profeſſion, which was that he would never ſuffer any one to ſpeak againſt thoſe that were abſent. All his Pieces were done in *Florence*, where he dy'd of a Dropſie, *Anno* 1556. Aged 63 Years.

BACCIO

BACCIO BANDINELLI

Was born at *Florence*; his name was *Bartolomeo*, which was turn'd into the Diminutive *Baccio*. His Father was a Goldſmith, and his Maſter, *Giovanni Franciſco Ruſtico*, a good Sculptor, whom *Leonardo da Vinci* us'd often to Viſit, for *Ruſtico* was bred up by *Andrea Verrocchio* as well as *Leonardo*; *Verrocchio* being, a Sculptor, Painter and Architect, and underſtanding the Mathematicks very well. Tho' *Baccio Bandinelli* had gone through all the Studies neceſſary for an excellent Painter, his Pictures were not lik'd, on account of the Colouring which was worth nothing. His ill ſucceſs occaſion'd his abandoning Painting, and following Sculpture, in which he became very Skilful. He had ſo great an Eſteem for his own Works, that he compar'd them with *Michael Angelo*'s whoſe Reputation was a great Grief to him. His Productions are at *Rome* and *Florence*, where he dy'd in the 62 Year of his Age, *Anno* 1559.

POLIDORO da *CARAVAGIO*

So call'd from the place of his Birth, a Village of that name, in the Dutchy of *Milan*. He came to *Rome* at the time when Pope *Leo* X. was raiſing ſome new Edifices in the *Vatican*, and knowing not how to get his Bread otherwiſe, for he was very young, he hir'd himſelf to carry Stones and Mortar for the Maſons, who were at work about that Building. He did this till he was Eighteen Years of Age. At the ſame time

Raphael

Raphael employ'd ſeveral young Painters in the ſame place to execute his *Deſigns*. *Polidoro*, who often carry'd them the Mortar, with which they made their *Freſco*, was touch'd with the ſight of the Paintings, and ſolicited by his Genius to turn Painter. He at firſt ty'd himſelf to the Works of *Giovanni d'Udine*, and the pleaſure he took to ſee that Painter work, ſtir'd up the Talent which he had for Painting. He was very officious and complaiſant to the young Painters, and made an acquaintance with them, to whom communicating his Intention, they gave him Leſſons which embolden'd him to proceed. He heartily ſet himſelf to *Deſigning*, and advanc'd ſo prodigiouſly that *Raphael* was aſtoniſh'd, and ſome time after ſet him to work with the other young Painters, but he diſtinguiſh'd himſelf ſo much from all of them, that as he had the greateſt ſhare in Executing his *Deſigns* in the *Vatican*, ſo he had the greateſt Glory. The care which he had ſeen his Maſter take in *Deſigning* the *Antique* Sculptures, ſhew'd him the way to do the like. He ſpent whole Days and Nights in *Deſigning* thoſe beautiful Things, and ſtudy'd Antiquity to a nicety. The Works with which he has enrich'd the Frontiſpieces of ſeveral Buildings at *Rome*, ſhew the pains he took in ſtudying the *Antique*.

He did very few *Eaſel*-pieces; moſt of his Productions are in *Freſco*, and of the ſame Colour in Imitation of the *Baſſo Relievo*'s. In this ſort of Painting he made uſe of the Manner, call'd Scratch'd, conſiſting in a Preparation of a black Ground, on which is plac'd a white Plaiſter, and taking off this white with an Iron Bodkin, we diſcover through the holes the black

black which ſerves for Shadows. Scratch'd work laſts longeſt, but being very rough is unpleaſant to the ſight. He aſſociated himſelf at firſt with *Maturino*, and the Conformity of their Genius's, made them Companions in their Studies and Buſineſs: They liv'd together like Brothers, and their Friendſhip laſted till the Death of *Maturino*, who dy'd of the Plague, *Anno* 1526. *Polidoro*, after having by *Maturino*'s Aſſiſtance fill'd *Rome* with his Pieces, thought to have enjoy'd his Eaſe, and the Fruit of his Labours, when the *Spaniards*, in the Year 1527. beſieg'd that City, and all the Men of Art were forc'd to fly, or elſe were ruin'd by the Miſeries of War. *Polidoro* reſolv'd to retire to *Naples*, where he was oblig'd to work for ordinary Painters, and had no opportunity to make himſelf taken notice of; for the *Neapolitan* Nobility were in thoſe Days more Solicitous to get good Horſes than good Pictures. Seeing himſelf therefore without Buſineſs, and forc'd to ſpend what he had got at *Rome*, he went to *Sicily*, and underſtanding Architecture as well as Painting, the Citizens of *Meſſina* employ'd him to prepare the *Triumphal* Arches, for the Reception of *Charles* the Vth coming from *Tunis*, which work being finiſh'd, *Polidoro* finding nothing to be done there anſwerable to the Grandeur of his Genius, and having no temptation to ſtay, but the Careſſes of a Woman he lov'd, he thought of returning to *Rome*. To that end he drew his Money out of the Bank of *Meſſina*, which his Man underſtanding the Night before his intended departure, he confederated himſelf with other Rogues, ſeiz'd him in his Bed, ſtrangled him, and ſtabb'd him. After they had committed this Murder, they carry'd the Body to the Door of his Miſtreſs, that

it

it might be thought he was kill'd there by ſome Rival, yet God in his Providence ſo order'd it, that the Murder was diſcover'd. The *Aſſaſſins* fled, and every body pity'd *Polidoro*'s untimely Fate; his Man, who did not fear any ones miſtruſting he had a Hand in his Maſter's Death, came to make his Lamentations over him as well as the reſt. A *Sicilian* Count, one of *Polidoro*'s Friends, obſerv'd his Grief was not at all natural, and ſuſpecting him to be concern'd in the Crime, had him apprehended. He defended himſelf very ill: He was put to the Torture, confeſt all, and was condemn'd to be drawn to Pieces by four Horſes. The Citizens of *Meſſina* were mighty ſorry for *Polidoro*'s Death, and honourably bury'd him in their Cathedral Church. He was in his Eight and Fortieth Year when this Fate befel him, *Anno* 1543.

Reflections *on the Works of* POLIDORO.

Polidoro, as deſirous as he was to learn, thought he could not do better than tread in his Maſters ſteps, and knowing *Raphael* had form'd his *Gout* of *Deſign* after the *Antique* Statues, he aſſiduouſly apply'd himſelf to ſtudy them, and the principal Buſineſs of his Life was to imitate them, as may be ſeen by ſome beautiful Remains of his Works on the Frontiſpieces of ſeveral Houſes in *Rome*, where he has painted ſome *Baſſo Relievo*'s of his own Invention.

His

His *Genius*, which was extraordinary Lively and Fruitful, and his ſtudying the *Antique Baſſo Relievo*'s, made him incline to repreſent Battels, Sacrifices, Vaſes, Trophies, and thoſe Ornaments which are moſt remarkable in *Antiquities*.

But, what is altogether ſurprizing, is, that notwithſtanding his great Application to *Antique* Sculptures, he perceiv'd the neceſſity of the *Claro Oſcuro* in Painting, and was almoſt the only Painter of the *Roman* School, who made it a *Principle* of the *Art*, and put it in Practice: Indeed the great Maſſes of Lights and Shadows which are in his Pictures ſhew he was convinc'd, that the Eyes of the Spectator wanted repoſe to view a Picture with eaſe.

'Tis from this Principle, that in the *Frazes* which he painted with white and black, his Objects are *group'd* ſo artfully, that 'tis impoſſible for any to be more Beautiful.

His Love of the *Antique* did not hinder his ſtudying Nature, and his *Goût* of *Deſign*, which was very great, and very correct, was a Mixture of the one and the other. His *Hand* was eaſie and excellent, and the Airs of his Heads bold, noble and expreſſive.

His Thoughts were Sublime; his *Diſpoſitions* full of *Attitudes* well choſen; his *Draperies* well ſet, and his *Landſchapes* of a good *Goût*. His *Pencil* was light and ſoft; but after the Death of *Raphael*, who employ'd him in the Paintings of the *Vatican*, he very ſeldom colour'd his Pieces, applying himſelf altogether to work in *Freſco* with the *Claro Oſcuro*.

Polidoro's Genius was very much like *Julio Romano*'s, their Conceptious were lively, and form'd after the *Goût* of the *Antique*. Their *De-*

ſign

ſign was great and ſevere, and their way new and extraordinary: The difference between them was, that *Julio Romano* animated his Poetical Compoſitions by the impetuoſity of his *Vein* only, and *Polidoro* always made uſe of the *Contraſt*, as the moſt powerful means to give Life and Motion to his Works. *Polidoro*'s Genius appears alſo to be more Natural, more Pure, and more regulated than *Julio Romano*'s.

ANDREA COSIMO

And

MORTUO da FELTRO

Were the firſt that brought Ornaments in uſe in the Modern Painting: They were both very Skilful, and work'd in the *Claro Oſcuro*, in the Manner which the *Italians* term *Sgrafitti*, Scratcht-Work. *Andrea* liv'd 64 Years, and *Mortuo* for want of Buſineſs turn'd Soldier. He was kill'd in a Battle between the *Venetians*, and the *Turks* at 45 Years of Age.

ROSSO.

Was born at *Florence*, and had no Maſter to teach him the Art of Painting. He apply'd himſelf to the ſtudy of *Michael Angelo*'s Works, but form'd to himſelf a particular *Stile*. His *Genius* was ſervile, and his Manner of *Deſigning*, tho' learned, was a little wild. He did ſeveral Things at

Rome

Rome and *Perouſa* in *Raphael*'s Time. His Misfortunes brought him into *France*, where *Francis* I. gave him a Penſion, and the Superintendency of the Buildings at *Fontainbleau*. He was alſo made a Canon of the Chappel-Royal, and by the King's Favour, and his own Merit, acquir'd a great Reputation. We may ſee what a Maſter he was by his Performances in the Gallery of *Fontainbleau*.

Roſſo was handſome, and had improv'd himſelf by the Knowledge of the *Sciences*; but he fully'd all his rare qualities by his Death, which he ſhamefully brought on himſelf; for having caus'd his intimate Friend *Franceſco Pellegrino* to be apprehended on ſuſpicion of having robb'd him of a conſiderable Sum, he was deliver'd over to the Magiſtrates, who put him to the Rack, which *Pellegrino* endur'd, and was declar'd Innocent. Being clear'd he publiſh'd a Pamphlet againſt *Roſſo*, who thinking he could never appear afterwards with Honour, ſent to *Melun* for Poiſon, pretending to want Verniſh, and taking the Doſe it kill'd him at *Fontainbleau*, in the Year 1640, in the Forty-Fifth Year of his Age.

FRAN-

FRANCESCO MAZZUOLO

Surnam'd

PARMEGIANO,

From the place of his Birth. He was born in the City of *Parma*, *Anno* 1504. He learnt Painting of two of his Couſins, and by the vivacity and readineſs of his Wit, in a little while advanc'd greatly in the Art. The Character of *Raphael* and *Michael Angelo*'s Works, incited him to go to *Rome* at Twenty Years of Age. He ſtudy'd the beſt Things, and particularly *Raphael*'s Painting with great earneſtneſs: He drew ſeveral Pieces which got him Reputation, and the favour of Pope *Clement* VIIth. He minded his buſineſs ſo ſtrenuouſly, that the very day on which the *Spaniards* enter'd *Rome*, and pillag'd it, the Soldiers found *Parmegiano* working quietly, as *Protogenes* was of old at the Siege of *Rhodes*. This ſecurity ſurpriz'd the *Spaniards* who firſt enter'd his Houſe, and they were ſo touch'd with the Beauty of his Painting, that they left him without doing him any Harm; but ſome of their Comrades came afterwards, and took away all he had. Upon this he return'd into his own Country, and paſſing through *Bologna* was ſtop'd there a good while by Buſineſs that fell in his way, which having finiſh'd he went to *Parma*, and painted there very much. He play'd well on the Lute, and often ſpent more time on it than on his Painting. He was juſtly

blam'd for giving himself over so much to *Chymistry*, that he not only left off his Profession, but also the care of his Person, and became a perfect *Salvage*. He engrav'd some of his *Designs* in *Wood* with the *Claro Oscuro*, and some he Etch'd being the first that practis'd that sort of *Graving*, at least in *Italy*. He kept one *Antonio Frontano*, a Graver, in his House, who rob'd him of all his Plates, as well of Copper as of Wood, and also of all his *Designs* which made *Parmegiano* run almost mad, tho' the best part of them were recover'd. At last he so abandon'd himself to Chymistry, that he wasted his Time, his Money, and his Health, and dy'd in a miserable Condition of a *Diarrhæa*, accompany'd with a Fever, in the Thirty-Sixth Year of his Age, *Anno* 1540.

Reflections *on the Works of* PARMEGIANO.

Parmegiano's Genius was altogether Gay and Elegant, and tho' he invented Things with ease, yet he did not strive so much to fill his *Compositions* with agreeable Objects, as to *Design* his Figures with a graceful Air, and to give them *Attitudes* which might show the beautiful Parts, and infuse Life and Action into the whole. But his Understanding being of no great Extent, his Intentiveness to finish every particular Figure, lessen'd very much the Beauty of his Expression in general. His Thoughts were besides too common, and we don't find that he had penetrated very far into the Heart of Man, or understood the Passions; however, tho' the *Grace* of his Works is but superficial,

perficial, yet 'tis, nevertheleſs, Surpriſing and Charming.

His *Invention* was ready: His *Attitudes* were very graceful, ſo were his Heads; and 'tis viſible that he endeavour'd more to pleaſe this way, than by the juſt Expreſſion of his Subject. He did not conſult Nature much, who is the Mother of Variety. He reduc'd her to a *Habit* which he contracted, Graceful, 'tis true, but 'twas his own, and ſunk into what we call *Manner*. The Painter, who looks upon Nature as his Object, ought to conſider her in the Variety, as well as in the number of her Effects; and if we forgive him any Reiteration in the ſame Piece, it muſt be only in his *Deſigns*, for which there is no need of conſulting Nature ſo exactly, nor to take the ſame care as in a Picture. I know alſo, that whatever Drafts the Painters in their Studies make after Nature, their particular *Goût* confines 'em to certain Things, which they fall upon inſenſibly; it cannot be deny'd, but *Parmegiano* has often reiterated the ſame Airs, and the ſame Proportions, yet his choice is ſo fine, that what has pleas'd us in any one of his Works, will always pleaſe us where-ever we meet with it.

His *Goût* of *Deſign* is looſe and learned, but has too much of *Idea* and *Manner* in it. He affected to make the Extremities of his Members delicate, and ſomewhat Lean. His *Attitudes* are Noble, Lively and Agreeably *Contraſted*. His Airs of the Head rather graceful, than of a great *Guſto*. His Expreſſions general, and without Character. His Draperies light, and well *Contraſted*. 'Tis true the Stuff is almoſt always the ſame, and the Folds are very careleſs, yet being but a few they give a *Goût* of Grandeur to the parts they co-

ver. They are often looſe and flowing, which adds a great deal of Motion to his Figures, but the Cauſe of it is not always juſt.

Notwithſtanding the vivacity of his Wit, and the facility of his *Pencil*, he drew very few Pictures, ſpending moſt of his time in making *Deſigns*, and engraving them upon Plates. The little I have ſeen of his Painting, gives me a clear Idea of a tolerable *Claro Oſcuro*, but his *Local Colour* is very ordinary and common. 'Twas this *Parmegiano*, who by the means of two Copper Plates found out the ſecret of Printing on *Mezzo Tinto* Paper, the black and white, and thus to give more roundneſs to his *Prints*. Yet he did not continue the uſe of this Invention long, it requiring too much care; beſides his ordinary *Prints* were ſo much valu'd by every Body, and even by ſeveral able Maſters of Painting, that he did not think it worth his while to be at the trouble of making others.

PIERINO del *VAGA*

Was born in *Tuſcany*, where he was poorly bred, and was hardly two Years old when his Mother dy'd. His Father was a Soldier, and his Nurſe a ſhe Goat. He came young to *Florence*, and was put to a *Grocer*, who us'd to ſend him to the Painters with Colours and Pencils. He learnt of them, at Times, to *Deſign*, and in a little while became the moſt skilful of all the young Painters in *Florence*. An ordinary Painter, whoſe name was *Vaga*, took him with him to *Rome*, and from his living with him, he was call'd *del Vaga*, for his

his right name was *Buonacorsi*. At *Rome* he work'd half the Week for Painters, and the other half, together with all Sundays and Holidays, he spent in Study and *Designing*. He had something of every thing that was good, in his Compositions; sometimes he might have been found among the Ruins, seeking after the *Antique* Ornaments, or designing the *Basso Relievo*'s, sometimes in *Michael Angelo*'s Chappel, and sometimes in the Halls of the *Vatican*. He also study'd Anatomy, and other Sciences necessary to his Profession. He got so much Knowledge by his industry, that he was soon known to the best Masters; and *Raphael* employ'd him jointly with *Giovanni d'Udine* and others, to help him in the Execution of his *Designs*. Of all his Contemporary, Artists, none understood the Ornaments and Decorations of Painting so well as he, nor more boldly follow'd *Raphael*'s *Gusto*, as is to be seen by the Pictures in the *Vatican* Lodgings, which were perform'd by him, *viz.* *The Passage of the River* Jordan; *the Fall of the Walls of* Jericho; *the Battel in which* Joshua *commanded the Sun to stand still*; *our Saviour's Nativity, Baptism and Last Supper*. *Raphael*'s Friendship for him procur'd him other considerable Works in the *Vatican*, and *Pierino* shew'd his Gratitude by his particular Affection to him; but the Plague driving him out of *Rome*, he return'd to *Florence*, where having painted some Pieces he went back to *Rome*. *Raphael* being dead, he join'd with *Julio Romano*, and *Francesco il Fattore* to finish the Worksin the *Vatican*, which were left imperfect by their Master: And to confirm their Friendship, he marry'd *Francesco*'s Sister in the Year 1525; yet they were seperated two Years afterwards; when the

Spaniards beſieg'd *Rome* *Pierino* was taken Priſoner, and forc'd to pay a large Sum for his Ranſome. He went to *Genoa*, where he was employ'd by Prince *Doria* to paint a Palace which he was then Building. In this work he made uſe of *Cartoons*, the convenience of which he diſcover'd to one *Geronimo Treviſano*, a Painter who had laught at them, and to others who came to him to learn the advantage of them. From thence he remov'd to *Piſa*, intending at his Wife's requeſt to ſettle there, but after he had drawn ſome Pictures, he return'd to *Genoa*, and work'd again for Prince *Doria*. He then went a ſecond time to *Piſa*, and from thence to *Rome*, where Pope *Paul* III. and Cardinal *Farneſe* gave him ſo much work, that he was forc'd to commit the *Execution* of it to others, and content himſelf with making the *Deſigns*.

At the ſame time the Pope ſent for *Titian* to *Rome*, which made *Pierino* ſo jealous, and griev'd him ſo much, that he did what he could to oblige him not to ſtay there long, and to haſten back to *Venice*, in which he ſucceeded. The multiplicity of *Pierino*'s Buſineſs, and his vivacity in his Performances, drain'd his Spirits in the flower of his Age. At two and forty Years old he ſpent his time wholly in viſiting his Friends, and liv'd pleaſantly till his Forty-ſeventh Year when he dy'd of an *Apoplexy*, *Anno* 1547.

Reflections

Reflections *on the Works of* PIERINO *del* VAGA.

Of all *Raphael*'s Diſciples, *Pierino del Vaga* kept the *Character* of his Maſter longeſt, I mean his *Exterior Character*, and as we ſay, his *Manner* of *Deſigning*, for he wanted very much of the fineneſs of *Raphael*'s thinking. He had a particular Genius for the Decoration of Places, according to their Cuſtoms. His Invention in this kind of Painting was very Ingenious; *Grace*, and order are every where to be met with, and his *Diſpoſitions*, which are ordinary in his Pictures, are wonderful in his Ornaments: Some of them he has made little, and ſome great, and plac'd them both with ſo much Art, that they ſet off one another by Compariſon, and by the *Contraſt*. His Figures are *diſpos'd* and *deſign'd*, according to *Raphael*'s *Guſto*; and if *Raphael* gave him, at firſt, ſome light Sketches of Ornaments, as he did to *Giovanni d'Udine*, he *Executed* them to Admiration, and by the Habit he contracted, and by the Vivacity of his Wit he acquir'd, in this ſort of Painting, an univerſal Reputation. The *Tapiſtries of the ſeven Planets in ſeven Pieces*, which *Pierino* deſign'd for *Diana de Poitiers*, and which are now at *Monſieur*, the firſt *Preſidents*, is a ſufficient Confirmation of what I have ſaid.

GIOVANNI d'UDINE

Was ſo called from *Udine* in *Friuli*, where he was born, *Anno* 1496. When he was very young he went to *Venice*, and his Inclination leading him to Painting, he put himſelf to *Giorgione*, whoſe Diſciple he was ſeveral Years. From thence he went to *Rome*, where *Balthazar Caſtiglioni*, Secretary to the Duke of *Mantua*, preſented him to *Raphael*. *Giovanni d'Udine* did Figures very well, yet his Maſter piece was Animals, eſpecially Birds, to the ſtudy of which he particularly apply'd himſelf, and wrote a Treatiſe of the latter. He carefully examin'd the *Antique* Ornaments, and took delight in Painting after Nature, thoſe inanimate Objects that ſerve for the Decoration of Pictures; which was the eaſieſt and readieſt way to Glory. For this Reaſon, *Raphael* employ'd him about the Ornaments of his Pictures; eſpecially thoſe in *Stucco*, which he underſtood very well. The Muſical Inſtruments in *Raphael*'s Picture, of *St. Cecilia* at *Bologna*, were done by *d' Udine*; as alſo all the Decorations of the Paintings of the Pope's Lodgings, and thoſe of *la Vigne Madame*. We are indebted to him for reviving the Art of *Stucco*, and the way of uſing it. He found out the true matter which the Ancients made uſe of in this ſort of Work, being a Compoſition of Lime and Marble Powder, very fine, which the Modern Artiſts have ever ſince put in Practice. He was in hopes that Pope *Leo* X. who was very well pleas'd with his Labours, would have rewarded him, but ſeeing himſelf diſappointed by his

his Holineſs's Death, he took a diſtaſt to Painting and retir'd to *Udine*. Some time after he quitted his Profeſſion, he had a mind to go to *Rome* out of Devotion, and tho' he was diſguis'd like a Pilgrim, and mingled among the Rabble, *Vaſari* meeting him by chance at the *Pauline* Gate, knew him, and perſwaded him to Paint for Pope *Pius* IV. for whom *Giovanni d'Udine* afterwards did the Decorations of ſeveral Pieces. He lov'd Sports ſo well, that he's thought to have been the Inventor of the *Stalking-Horſe*, which Poachers now uſe to come at Birds with. He dy'd *Anno* 1564. Aged Threeſcore and Ten, and was buried, according to his deſire, in the *Rotunda*, near *Raphael* his Maſter.

PELLEGRINO da MODENA.

Work'd with *Raphael*'s other Diſciples in the Paintings of the *Vatican*, and made ſeveral Pictures of his own at *Rome*. After his Maſter's Death he return'd to *Modena*, and follow'd his Buſineſs with Induſtry and Succeſs. He dy'd of ſome Wounds he receiv'd in endeavouring to reſcue his Son, who had committed a Murder in one of the publick Streets of that City.

DOME-

DOMENICO BECCAFUMI

Otherwise call'd

MICARINO da SIENA

Was a Peasant's Son, and born in a Village near *Siena*. His Father's Name was *Pacio*, and he us'd to call his Son *Micarino*. His first employment was keeping of Sheep, and it happen'd that a Citizen of *Siena*, whose Name was *Beccafumi*, coming by one day as he was sitting by a River, his Flocks Grazing about him, observ'd that he drew Figures on the Sand with a Stick, which gave him a good Opinion of him, and he resolv'd to improve the Talent which he discover'd in him. He took him into his Service, and had him taught to *Design*. *Domenico*'s Genius assisting him in his Studies, he soon became a Master. He at first copy'd some Pieces of *Perugino*, and then went to *Rome*, where he encreas'd in the Knowlege of his Art, by studying *Raphael* and *Michael Angelo*'s Works. Believing he was now able to stand by himself, he return'd to *Siena*, did several Pictures in *Oil*, and *Distemper*, and some considerable Pieces in *Fresco*, which brought him into credit. But what supported his Reputation a long time, was his Work of the Pavement of the great Church in *Siena*. This Performance was of the kind of *Claro Oscuro*, and was done by means of two sorts of Stones, the one white for the Lights, and the other brown for the Shadows; and these Stones being thus join'd in the Dimensions, agreeable to the *Claro Oscuro* of the Objects which were to be represented, the Artist, by making deep

deep holes, and filling them up with black Pitch, cou'd draw Lines, and give Union, Roundneſs and Force to his Figures. One *Duccio*, a Painter in *Siena*, invented this ſort of Work in the Year 1356; but *Beccafiumi* brought it to Perfection. He engrav'd ſeveral of his *Deſigns* in Wood, was a good *Sculptor* and *Founder*, of which he gave ſufficient Proofs in *Genoa*, whither he went towards the latter end of his Life, and having left many Proofs of his Induſtry and Capacity, dy'd there in the 65th Year of his Age, *Anno* 1549.

BALTHAZAR PERUZZI

Of the ſame City of *Siena*, was famous at the ſame time. He Painted in the Palace of *Ghigi* in the Churches, and on the Frontiſpieces of ſeveral Houſes in *Rome*. He underſtood perfectly the *Mathematics* and *Architecture*, and reviv'd the Ancient Decorations of the Stage, as he ſhew'd in the Reign of *Leo* X.

When Cardinal *Bernardo da Bibiena* had the Play called *La Callandra*, one of the beſt *Italian* Dramatic Pieces, repreſented for the Entertainment of the Pope, *Balthaſar* made the Scenes, and adorn'd them with ſo many Places, Streets, and, ſeveral ſorts of Buildings that they were admir'd by all the World; and, indeed, 'twas he that ſhew'd the way to all the Engineers, and Makers of Machines that came after him in this buſineſs. He was employ'd about divers things, as well at St. *Peter*'s as elſewhere, and prepar'd the Magnificent Ornaments for the Coronation of Pope *Clement* VII. He had the misfortune to be at *Rome* when *Charles* Vth's Army

Army Sack'd that City. The Soldiers plunder'd him, us'd him ill, and to get out of their Hands he was forc'd to draw the Picture of *Charles* Duke of *Bourbon*, the Imperial General, after he was dead. As ſoon as he got his Liberty he took Shipping at *Port Hercules*, and went to *Siena*, whither he came, after having been rob'd by the Way. The Citizens of *Siena* ſet him at Work to Fortify their City, which he did, and then return'd to *Rome*, where he drew *Deſigns* for ſome Palaces. He there began his Book of the *Antiquities of Rome*, and a Comment on *Vitruvius*, for which he made the Cuts, according as he proceeded in the Work, which Death put a ſtop to in the Year 1536. being ſcarce thirty ſix Years of Age. 'Tis thought he was Poiſon'd by his Competitors. *Sebaſtian Serli* had his Writings and Deſigns which he made great Uſe of in the Treatiſe of *Architecture* that he publiſh'd.

MICHAEL ANGELO BUONAROTI

Son of *Lodovico Buonaroti Simoni*, of the Ancient Family of the Counts of *Canoſes*, was born in the Year 1474. in the Caſtle of *Chiuſi*, in the Territory of *Arezzo* in *Tuſcany*, where his Father and Mother then liv'd. He was put to Nurſe in the Village of *Settiniano*, a place noted for the reſort of Sculptors, of whom his Nurſes Husband was one, which gave riſe to the ſaying of him, *That* Michael Angelo *ſuck'd in Sculpture with his Milk.* His violent Inclination to *Deſigning*, oblig'd his Parents to place him with *Domenico Ghirlandaio*. The Progreſs he made rais'd the jealouſy of his fellow-Diſciples ſo much, that

Torrigiano,

Torrigiano, one of them, gave him a blow on the Nose, the marks of which he carry'd to his Grave. He thought the best way to be reveng'd on him was to overcome him in his Profession, and by his Studies and Productions, to put an end to the Competition of his Companions, and acquire the esteem of Persons of the best Quality and Interest, which he did effectually.

He erected an Academy of Painting and Sculpture at *Florence*, under the Protection of *Lorenzo di Medicis*, who was a lover of the *Fine Arts*. He was bestowing his Care and Application upon it when the Troubles of the House of *Medicis* oblig'd him to remove to *Bologna*, from whence he went to *Venice*, and from thence return'd, in a little while, to *Florence*. 'Twas about this time he made an Image of *Cupid*, carry'd it to *Rome*, broke off one of its Arms, and bury'd it, keeping the Arm by him. He bury'd it in a place which he knew was to be dug up, and the *Cupid* being found, was sold to the Cardinal of St *Gregory* for *Antique*: *Michael Angelo* discover'd the fallacy to him, by shewing him the Arm he had reserv'd for that purpose.

The Works he perform'd at *Rome*, and *Bramante*'s Advice, whom *Raphael* had instigated to it, put the Pope on Painting his Chappel and employing *Michael Angelo* about it. *Michael* sent for several *Florentine* Painters to assist him, among whom were *Graunachio Bugiardino*, and *Giuliano di San Gallo*, the latter understanding *Fresco* very well, which *Michael Angelo* knew little of. The Painting being finish'd, most of the Painters, and particularly *Raphael*'s expectation was balk'd, for he had never desir'd his Friend *Bramante* to procure that Employment for his Com-

Competitor, had he not thought the Task greater than he cou'd go thro' with. *Bramante*, as we have ſaid in the Life of *Raphael*, was entruſted by *Michael Angelo*, with the Key of the Chappel, and an Order to let no body whatſoever ſee his Work: However, he once admitted *Raphael*, who found the Painting to be of ſo great a *Guſto* of *Deſign*, that he reſolv'd to make his advantage of it, and, indeed, in the firſt Picture which *Raphael* produc'd afterwards, and that was the Prophet *Iſaiah*, for the Church of St. *Auſtin*, *Michael Angelo* immediately diſcover'd *Bramante*'s Treachery. This Paſſage is the greateſt praiſe that can be given to *Michael Angelo*'s Works, and is, at the ſame time, a proof of *Raphael*'s Love of his Art; That he wou'd make uſe of what was good, even in the Works of his Enemies, not ſo much for his own Glory, as for the Glory of his Profeſſion.

Upon the Death of *Julius* II. *Michael Angelo* went to *Florence*, where he made that admirable Piece of *Sculpture*, the Tomb of the Duke of *Florence*. He was interrupted by the Wars, the Citizens obliging him to Work on the Fortifications of the City; but foreſeeing that their Precautions wou'd be uſeleſs, he remov'd from *Florence* to *Ferrara*, and thence to *Venice*. The *Doge Gritti* wou'd fain have entertain'd him in his Service, but all he cou'd get out of him was a *Deſign* of the Bridge *Rialto*: For *Michael Angelo* was an excellent Architect, as one may ſee by the Palace of *Farneſe*, by his own Houſe, and by the *Capitol*, which is an *Edifice* of a great *Goût*.

When

When he return'd to *Florence*, he painted the Fable of *Læda*, with *Jupiter* turn'd into a Swan, for the Duke of *Ferrara*, which Piece being not enough eſteem'd, he ſent it by *Minio*, his Diſciple, into *France*, together with two Boxes of *Deſigns*, the beſt and greateſt part of his Thoughts. *Francis* I. bought the *Læda*, and put it up at *Fontaine-bleau*, and the *Deſigns* were diſperſt up and down by the ſudden Death of *Minio*. The amorous Paſſion of this *Læda* was repreſented ſo livelily, and ſo laſciviouſly, that Monſieur *de Noyers*, Miniſter of State, order'd it to be burnt out of a ſcruple of Conſcience.

By the command of *Paul* III. *Michael Angelo* painted his famous Piece of *the Laſt Judgment*, which is an inexhauſtible ſtore of *Science*, for all thoſe that would dive to the bottom of it. The *Deſign* is of a great *Guſto*. He took an incredible deal of Pains to reach the Perfection of his Art. He lov'd Solitude, and us'd to ſay, *That Painting was jealous, and requir'd the whole Man to her ſelf.* Being ask'd, *Why he did not marry?* He anſwer'd, *Painting was his Wife, and his Works his Children.* *Michael Angelo* had great Ideas, which he did not borrow from his Maſters. His ſtudying after the *Antique*, and the Elevation of his *Genius* inſpir'd him with them. His *Deſigns* were learn'd and correct, and the *Guſto*, if I may uſe the Phraſe, terrible, and if ſome Perſons cannot find in them, the Elegance of the *Antique* they muſt allow, that his *Guſto* is rich, and that common Nature in compariſon with it is poor.

Raphael, as we have obſerv'd, was oblig'd to him for the alteration of his *Manner*, which he learnt at the ſight of Pope *Sixtus*'s Chappel, for before

before that he had ſtill too much of *Perugino's* in his Compoſitions. There are ſeveral Perſons, who tho' they confeſs *Michael Angelo's* Thoughts are great, yet will not allow 'em to be natural, and think they are ſometimes Extravagant. They ſay alſo, that though his *Deſigns* are learned, they are over-charg'd; that he has taken too many *Licences* againſt the Rules of *Perſpective*, and that he did not underſtand *Colouring*, of which we ſhall ſay more in our Reflections on his Works. 'Tis enough to let the World know that this great Man was belov'd and eſteem'd by all the Sovereign Princes of his time, and that he will be ſtill the Admiration of Poſterity. He dy'd at *Rome*, *Anno* 1564, at Ninety Years Old. *Coſmo di Medicis* ordered his Body to be ſecretly unbury'd, and brought to *Florence*, where he was interr'd in the Church of *Santa Croce*, in which Magnificent Obſequies were perform'd for him, and his Tomb is to be ſeen in Marble, conſiſting of three Figures, *Painting*, *Sculpture* and *Architecture*, all of his own hand.

Reflections on the *Works* of *MICHAEL ANGELO.*

Michael Angelo was one of the firſt that baniſh'd the little *Manner*, and the remainders of the *Gothic* out of *Italy*. His Genius was of a vaſt extent and his Temper made his *Guſto* incline to Severity and Caprice, yet among his Capricious Imaginations, if there are ſome things extravagant, there are others ſingularly beautiful, and of what kind ſoever his Thoughts were, they were always *Great*.

The

The Criticks of that Age preferring the Excellence of *Deſign* to all the other parts of Painting, *Michael Angelo* ſtudy'd it with incredible aſſiduity, and arriv'd to a great Knowlege of that Art, as may be ſeen by his Pictures and Sculptures; yet he did not join the Purity and Elegance of the *Contours* or *Out-lines*, to his *Grand Guſto*, for having made his Obſervation on the Body of Man, as it is in its greateſt force, he drew the Members of his Figures too powerful, and, as we ſay, loaded his *Deſign*, not that he neglected the *Antique*, but he was not willing to be indebted for his Art to any thing but himſelf. He alſo examin'd Nature, whom he look'd upon as his Object more than the *Antique* Statues, which he did not think fit to Copy. He underſtood perfectly well the knitting of the Bones, the joyning of the Members, the Origin, Inſertions and Offices of the Muſcles; and, indeed, he was ſo conſcious of his own Skill, that he took too much care to let the Spectator ſee it, for he expreſt the Parts of the Body ſo ſtrongly, that he ſeem'd to forget there was a Skin above the Muſcles which ſoften'd them: However, he has obſerv'd this more in his Sculpture, than in his Paintings.

His *Attitudes* are, for the moſt part, diſagreeable, the *Airs* of his *Heads* fierce, his *Draperies* not open enough, and his *Expreſſions* not very natural; yet, as wild as his Productions are, there's Elevation in his Thoughts, and Nobleneſs in his Figures: In ſhort, the Grandeur of his *Guſto* is a proper remedy for the meanneſs of the *Flemiſh*. It was even of uſe to *Raphael*, as we have ſaid already, to cure him of that dryneſs which he learnt of *Pietro Perugino*.

Michael Angelo knew very little of *Colouring*, his *Carnations* have too much of the Brick-Colour for the Lights, and of Black for the Shadows; tho' 'tis not certain whether he colour'd his Pictures himself, or whether he employ'd some *Florentine* Painters, whom he sent for to help him in his great Undertakings. The Pictures which *Fra: Bastiano* drew after *Michael Angelo*'s *Designs*, are not like the others, the Colouring is better, and has something of the *Venetian Gusto*. To return to the *Designs* of *Michael Angelo*, which are the most valuable part of his Productions, if they are not entirely perfect, there is so much Science in them, that his Works will contribute a great deal towards making Students, Masters, if they have discernment enough to use them as they ought; nevertheless 'twou'd be Matter of wonder if *Michael Angelo*'s Reputation had liv'd till now, in case his Knowledge of Sculpture, and of Civil and Military Architecture, had not been more Celebrated than his Skill in Painting.

SEBASTIANO da VENETIA

Commonly call'd

Frà BASTIANO del PIOMBO

Took his Name from an Office given him by Pope *Clement* VII. in the Lead Mines. He was born at *Venice*, and his first Master was *Giovanni Bellino*, whom he left on account of his Age to place himself with *Giorgione*, of whom he learnt

a *Guſto* of *Colouring*, which he never quitted. He had got a good Reputation at *Venice*, when *Auguſtini Chigi* carry'd him to *Rome*, where he apply'd himſelf to *Michael Angelo*, who lik'd him ſo well, that he took extraordinary care to teach him *Deſign*, that he might juſtify the Choice *Fra Baſtiano* had made of him for his Maſter, rather than *Raphael*, for the Painters of *Rome* were at that time divided, ſome were for *Raphael*, and ſome for *Michael Angelo*. *Fra Baſtiano* wou'd not only not make choice of *Raphael* for his Maſter, but he ſet up for his Competitor, to which end he drew the Picture of the *Transfiguration* at the ſame time that *Raphael* made his for *Francis* I. In this Picture he repreſents the Reſurrection of *Lazarus*. The Piece is at *Narbonne*.

After *Raphael*'s Death, *Fra Baſtiano*, by his own Merit, and the Protection of *Michael Angelo*, became the chief Painter in *Rome*. *Julio Romano* only diſputed that Title with him. Certain it is *Fra Baſtiano*'s Manner was *Grand*, and 'tis enough to ſay, that his Works were like *Michael Angelo*'s for the *Deſign*, and like *Giorgione*'s for the *Colouring*. He was a long time about his Pictures, which was the reaſon he left many of them Imperfect. There is a very fine one of his, *The Viſitation of the Virgin* in the Chappel Royal at *Fontainbleau*.

Fra. Baſtiano, notwithſtanding his Preference of *Michael Angelo* to *Raphael*, quarrell'd with the former, who was angry with him for attempting to paint a Picture in Oil, contrary to his Opinion. His Maſter ſaid that ſort of Painting was proper for Women, and that *Freſco* was really the Work of a Man. His Office in the Lead Mines

bringing him in ſufficient toSubſiſt him handſomely, and being naturally a Lover of eaſe, he bent his Thoughts only to make his Life eaſy, ſometimes Exerciſing himſelf with Poetry, and ſometimes with Muſick, for he play'd very well on the Lute. He found out the way of Painting in Oil upon Walls, ſo that the Colours, ſhou'd not change which was by a Plaiſter compos'd of Pitch, Maſtic and Quick-Lime. He dy'd in the Year 1547. Aged 62 Years.

DANIELE RICCIARELLI da VOLTERRA

This laſt Name, by which he commonly was call'd, was given him from the Place of his Birth, *Volterra* in *Tuſcany*. He was Diſciple firſt to *Antony de Verceil*, and afterwards to *Balthazar* of *Siena*: But in the end he apply'd himſelf wholly to *Michael Angelo*'s Manner, who, on ſeveral occaſions, was his Protector. His fineſt Pieces are at *Rome*, in the Church of the *Trinity* on the Mount. He left *Painting* to follow *Sculpture*, and made the Horſe in Braſs which is in *Place Royale* at *Paris*. This Horſe was intended for the Statue of *Henry* II. but *Daniel* had not time to finiſh it. His extraordinary Application to his Buſineſs, and his Melancholly Humour, haſten'd his Death, which put an end to his Labours in the 57th Year of his Age, *Anno* 1566.

FRANCESCO

FRANCESCO PRIMATICCIO

Was of a Noble Family in *Bologna*. His Friends perceiving he had a violent Inclination to *Design*, permitted him to go to *Mantua*, where he was six Years a Disciple to *Julio Romano*. He became so skilful in that time, that he made Battles in *Stucco*, and *Basso Relievo*, better than any of the young Painters of *Mantua*, who were *Julio Romano*'s Pupils.

He assisted *Julio Romano* in Executing his *Designs*, and *Francis* I. sending to *Rome* for a Man that understood Pieces in *Stucco*, *Primaticcio* was the Person chosen for this Service. The King put such a Confidence in him, that he sent him to *Rome* in the Year 1540. to buy *Antiques*. He brought back with him one hundred and fourscore Statues, with a great number of *Busto*'s. He had Moulds made by *Giacomo Baroccio di Vignola*, of the Statues of *Venus*, *Laocoon*, *Commodus*, the *Tiber*, the *Nile*, the *Cleopatra* at *Belvidere*, and *Trajan*'s Pillar, in order to have them Cast in Brass.

After *Rosso*'s Death he had the Place of *Super-Intendant of the Buildings* given him, and in a little time finish'd the Gallery which his Predecessor had begun. He brought so many Statues of Marble and Brass to *Fontainbleau*, that it seem'd another *Rome*, as well for the number of the *Antiques*, as for his own Works in Painting and *Stucco*. *Roger* of *Bologna*, *Prospero Fontana*, *Giovanni Battista*, *Bagnacavallo*, and *Nicholas* of *Modena*, were those he employ'd most under him. The Skill and Diligence of the latter were very extraordinary.

Primaticcio was so esteem'd in *France*, that nothing of any Consequence was done without him, that had Relation to Painting or Building. He directed the Preparations for all *Festivals*, *Turnaments*, and *Masquarades*. He was made Abbot of St. *Martins* at *Troyes*, and liv'd so great, that he was respected as a Courtier, as well as a Painter. He and *Rosso* taught the *French* a good *Gusto*, for before their time, what they had done in the Arts was very inconsiderable, and had something of the *Gothick* in it. *Primaticcio* dy'd in a good old Age, having been favour'd and caress'd in four Reigns.

PELLEGRINO TIFALDI

Call'd otherwise

PELLEGRINO da BOLOGNA

Where he was born. He was the Son of an *Architect* of *Milan*, and had such a *Genius* for the Sciences, that of himself he *Design'd* several things at *Rome* and *Bologna*, and became one of the best Masters of his Time in the Arts of *Painting* and *Architecture* both Civil and Military. He first shew'd his Capacity at *Rome*, and acquir'd a Reputation there: But whatever Success his Works had, the Workman was very unfortunate, either for that he did not know what Price to set on his Pieces, or that he could never be contented. He was so Chagrin'd at his ill Fortune, that he would often bemoan it; and one day Pope *Gregory* XIII. going out at the Gate *Angelica* to take the Air, and happening to leave the common Road, heard a complaining Voice

Voice, which seem'd to come from behind a Bush; he follow'd it by little and little, till he saw a Man lying on the Ground under a Hedge. The Pope came up to him, and finding it was *Pellegrino*, ask'd him why he complain'd so? *You see*, says *Pellegrino*, *a Man in Despair; I Love my Profession, I spare no Pains to understand it; I Work with assiduity, and endeavour to finish my Pieces so much, that I am never satisfy'd with what I have done; yet all my Pains is to no purpose, I am so little rewarded for it, I have scarce wherewithal to Live. Not being able therefore to bear this hard hap, I wander'd hither with a full resolution to starve my self rather than endure so great Misery any longer.* The Pope chid him severely, and having at length brought him to himself, promis'd him his Assistance in all things. And Painting not turning to account with him, his Holiness advis'd him to apply himself to *Architecture* in which he had already shewn his Skill, giving him assurances he wou'd employ him in his Buildings. *Pellegrino* follow'd his advice, and became a great *Architect*, a great Engineer, and built several Stately Palaces which might have contented him, had he been more out of Love with the World than he was.

Returning into his own Country, Cardinal *Borromeo* sent for him to *Pavia*, where he built the Palace *da Sapienza*, and was chosen by the Citizens of *Milan* to be *Superintendant* of the Building they were about to add to their Cathedral Church. From thence *Philip* II. invited him to *Spain*, to direct the Painting and *Architecture* of the *Escurial*. He painted very much there, and so pleas'd the King, that he gave him one Hundred Thousand Crowns, and honour'd him

with the Title of Marquiſs. *Pellegrino* loaden with Riches and Honour, return'd to *Milan*, and dy'd there in the beginning of the Pontificate of *Clement* VIII. being about Threeſcore and Ten Years old.

FRANCESCO SALVIATI

A *Florentine*, was at firſt a Diſciple of *Andrea del Sarto*, in whoſe Houſe he became acquainted with *Vaſari*, who was alſo *Andrea del Sarto*'s Diſciple. They both of them left *Andrea* to place themſelves with *Baccio Bandinelli*, where they learnt more in Two Months, than they had done before in Two Years. *Franceſco* being grown a Maſter, Cardinal *Salviati* took him into his Service, and 'tis on that account that he had the Name of *Salviati* given him. His Manner of *Deſigning* came very near *Raphael*'s, and he perform'd well in *Freſco*, *Diſtemper* and *Oil*. He went to *Paris* in the Year 1554. and did ſeveral things for the Cardinal of *Lorrain*, who was not over well pleaſed with them, which diſguſted *Salviati* as much as the Favour and Reputation of *Roſſo*, at whoſe Works he had, it ſeems, rail'd plentifully, when fearing the Conſequences of it, he return'd to *Italy*, where having finiſh'd ſeveral Pictures at *Rome*, *Florence* and *Venice*, his reſtleſs Splenetick inconſtant Humour threw him into a Diſtemper, of which he dy'd in the Fifty Third Year of his Age, *Anno* 1563.

TADDEO

TADDEO ZUCCHERO,

Born at *Agnolo, in Vado,* in the Dutchy of *Urbin,* was the Son of an Ordinary Painter, who knowing his own weakneſs, and preferring the Reputation of his Son to his own Profit, at fourteen years old, carry'd him to *Rome,* to Learn of the beſt Painters. But he was ill recommended; for he plac'd him with *Giovanni Pietro Calabro,* whoſe Wife almoſt ſtarv'd *Taddeo,* and by her Covetouſneſs, forc'd him to look out for another Maſter. However, he went to no other, contenting himſelf with ſtudying *Raphael's* Works, and the *Antique* Sculptures, which, added to his own Genius, ſoon render'd him a Maſter of his Art. He was eaſy, abounding, and graceful in every thing he did, and temper'd the vivacity of his Wit by great Prudence. He never work'd out of *Italy,* living moſt part of his time in *Rome* and *Capraiola,* where he left many things unfiniſh'd, being taken away in his Prime, the Thirty-ſeventh year of his Age, *Anno* 1566. His Brother *Frederic,* perfected his Pieces after his Death.

GIORGIO VASARI,

Born at *Arezzo* in *Tuſcany*; was at firſt a Diſciple of *William* of *Marſeilles,* who Painted upon Glaſs, afterwards of *Andrea del Sarto,* and at laſt of *Michael Angelo.* One can't ſay of him as of ſome other Painters, that he was hurry'd on to Painting by a violent Inclination, for 'tis moſt likely,

likely, that he made Choice of that Profeſſion, thro' good Senſe and Reflection, which led him to it more than his Genius. When the Troubles of *Florence* were over, he return'd into his own Country, where he found his Father and Mother dead of the Plague, and two Brothers and three Siſters left upon him, whom he was forc'd to maintain by the Profits of his Labour. He Painted in *Freſco* in the Towns about *Florence*; but fearing he ſhould not get enough by Painting to maintain his Family, he quitted his Profeſſion and turn'd *Goldſmith*, which was no more beneficial to him than his own Art.

For this reaſon he again apply'd himſelf to Painting, with an earneſt deſire to become a Maſter. He was indefatigably diligent in deſigning the *Antique* Sculptures, and ſtudying the beſt Pieces of the moſt Noted Maſters; and tho' he very much improv'd his *Deſign*, by Copying entirely *Michael Angelo*'s Chappel, yet he joyn'd with *Salviati*, in Deſigning all *Raphael*'s and *Balthazar da Siena*'s Works. And not thinking the day time enough for him, he ſpent a good part of the Night in copying what he and *Salviati* had *Deſign'd*. He thought, after all this pains and care, he was qualify'd to undertake any thing, and to perform it with ſucceſs. He did not mind Colouring, having no true Idea of it; and tho' he was an Artful *Deſigner*, his Works were never in the Reputation he expected they would be, which proceeded from his not underſtanding *Colours*, or neglecting the *Softneſs* of the Pencil. But his great Uſe of *Deſigning* made it very eaſy to him, and by this means his Performances were very Numerous. He was a good Architect, and underſtood *Ornaments* very well. The

Works

Works which he finiſh'd at *Florence*, as well in Architecture as Painting, procur'd him the Favour of the Houſe of *Medicis*, by which he got Money, and marry'd off two of his Siſters. He was a very Moral Man, and had ſuch Polite Qualities, as acquir'd him the Eſteem of Perſons of the higheſt Rank. The Cardinal of *Medicis* was his particular Patron, and engag'd him to Write the *Lives of the Painters*, which he Publiſh'd at *Florence* in three Volumes, about the year 1551. a Work, in the Opinion of *Hannibal Caro*, written with great Exactneſs and Judgment. He is tax'd with flattering the Maſters of his own Country, the *Florentine* Painters. But be it as it will, Painting is indebted to him for an Eternal Monument, in having tranſmitted to Poſterity, the Memory of ſo many Skilful Men, whoſe Names would have been forgotten, had he not taken ſuch pains to Eternize them. Beſides his *Lives* of the Painters, he Publiſh'd *Reflections* on his own Pictures, of which the Chief are at *Rome*, *Florence* and *Bologna*. He dy'd at *Florence* in the year 1578. being ſixty four years old. His Body was carry'd to *Arezzo*, where he was bury'd in a Chappel adorn'd with Architecture, which he had built in his Life-time.

FREDERICO ZUCCHERO

Was born in the Dutchy of *Urbin*, in a Village call'd *Agnolo in Vado*. His Parents carry'd him to the *Jubilee* at *Rome*, in the Year 1550. and put him to his Brother *Taddeo*, who was then one of the moſt Famous Painters in *Italy*. *Frederico*, not liking his Brother's Corrections, and find-

finding he was ſtrong enough in his Art to ſtand by himſelf, ſet up for a Maſter-Painter. They did both a great deal of Work at *Capraiola*, and *Frederico* finiſh'd the Peices which his Brother, who dy'd in his Thirty-ſeventh year, had left imperfect. Pope *Gregory* XIII. employ'd him about his Paintings, in whoſe Service having a difference with ſome of his Holineſs's Officers, to be reveng'd on them, he drew the Picture of *Slander*, Engrav'd afterwards by *Cornelius Cort*, wherein he repreſented all thoſe that had offended him, with Aſſes Ears. He expos'd it publickly over the Door of St. *Luke*'s Church, on St. *Luke*'s Day, and left *Rome* to avoid the Pope's Wrath. He work'd in *France* for the Cardinal of *Lorrain*, and in the *Eſcurial* for *Philip* II. without giving content to either the one or the other. He was more Fortunate in *England*, where he drew the Picture of Queen *Elizabeth*, and did ſome other Pieces that were very much commended. At laſt, returning into *Italy*, and having work'd ſome time at *Venice*, Pope *Gregory* re-call'd and pardon'd him. Soon after, making his advantage of the Pope's Protection, he ſet up the Academy of Painting, for which his Holineſs had given him a *Brief*. He was choſen *Prince* of the *Painters*, and out of Love to his Art, was at the Charge of building a Houſe for them to meet in. He went afterwards to *Venice*, to Print ſome Books he had written on *Painting*. From thence he paſt on to *Savoy*; and in a Journey to *Loretto*, dy'd at *Ancona*, at ſixty-ſix years old, *anno* 1602.

RA-

RAPHAEL da RHEGIO

Was the Son of a Peaſant, who put him to look after his Geeſe, but he ran away from his Father, and went to *Rome*, where he follow'd the motions of the extraordinary Genius he had for Painting, and plac'd himſelf with *Frederico Zucchero*, under whoſe Diſcipline he was ſcarce a year before he made ſuch a wonderful Progreſs in his Art, that he was almoſt equal to his Maſter. He did ſeveral fine things in the *Vatican*, at *Santa Maria Maggiore*, and other places of *Rome*. He was fair and handſome; and 'tis ſaid, that falling in Love with a young Woman, his Paſſion was ſo violent, that it kill'd him. He had a Companion whoſe Name was *Paris*, who aſſiſted him in his Works.

RICHARD

A Native of *La Breſſe*, was one of the Painters whom *Raphael* employ'd under him in the *Vatican*, and who was not much talk'd of for any thing elſe. Having on a time made a Picture for the *Florentines* Church, wherein he repreſented *Pontius Pilate* ſhewing *Jeſus Chriſt* to the People, he ask'd of *Raphael*, which of the Heads he lik'd beſt, ſuppoſing he would have anſwer'd that of *Chriſt*; but *Raphael* reply'd, it was one that was in the hindmoſt part of the Picture, by which he meant, that all his Expreſſions were not proper to the ſubject he repreſented, tho' his Heads were otherwiſe good.

FRE-

FREDERICO BAROCCI

Born at *Urbin*, went to *Rome* in his Youth, where he painted ſeveral things in *Freſco* for Pope *Paul* III. and then return'd to *Urbin*, living there the reſt of his Days. He was one of the moſt Graceful, Judicious, and Skilful Painters that ever was. He drew a vaſt number of *Portraits* and Hiſtory-Pieces, and his Genius was particularly for Religious Subjects. One may in his Works perceive a great Inclination towards *Correggio*'s Manner; and tho' he deſign'd more Correctly, his *Out-lines* are not of ſo grand a *Guſto*, nor ſo Natural as *Correggio*'s. He expreſt the parts of the Body too much, and deſign'd the Feet of a Child after the ſame manner as he would have done thoſe of a Man. He made his firſt *Drawings* generally in *Paſtello*, and with the ſame ſtile that he drew his Pictures.

He drew his *Madonna*'s after a Siſter of his, and the Infant *Chriſt* after a Child of hers. He Etch'd ſeveral of his Pieces himſelf, and dy'd at *Urbin* in the year 1612. at 84 years old. *Vanni* was his Diſciple.

FRANCESCO VANNI

Of *Siena*, was Diſciple, and not inferiour to *Barocci*. He had an extraordinary Talent for Religious Subjects, and dy'd in the 47th year of his Age, *anno* 1615.

GIO-

GIOSEPPINO,

So call'd, by contraction, from *Gioſeppe d' Arpino*, a Caſtle of that Name in the Kingdom of *Naples*, where he was born in the year 1570. His Father, *Mutio Polidoro*, was ſo Ordinary a Painter, that he had nothing to do but to Paint *Ex Voto's* of the Village for the Country People. *Gioſeppino* went to *Rome*, where he learnt a light and agreeable Manner of *Deſigning*, which in practice degenerated into ſomething that neither border'd on the *Antique*, nor on Refin'd Nature. Having a great deal of Wit and Genius, he became in Favour with the Popes and Cardinals, from whom he had Buſineſs enough. But he had a warm Competitor in *Caravagio*, whoſe Manner was quite oppoſite to his. His Battels, in the *Capitol*, are the moſt eſteem'd of all his Pieces. In his other Pictures he is ſuperficial, and has not div'd to the bottom of his Art. He dy'd in the year 1640. at fourſcore years old. Moſt of the Painters of his time follow'd his Manner, the reſt imitated *Caravagio's*.

PASCHALINO della MARCA,

Is only nam'd here, becauſe he made ſuch a Progreſs in Painting in one Year, that he is look'd upon as a Prodigy. There are ſome of his Pictures in the *Carthuſian* Church near *Dioclesian's* Baths.

The Example of this Man may encourage thoſe who, tho' advanc'd in Years, yet find they have Genius,

Genius, right Understanding, and Health enough to run the Race of Painting in a little time.

PIETRO TESTA

A Native of *Sacca*, was, from his Youth, carry'd away by a violent Inclination to *Design*. The Renown of the *Roman* Painters tempted him to visit *Rome*, He went thither in a Pilgrim's Habit, and not being well enough vers'd in the Profession he was desirous to follow, he liv'd miserable to the last degree, spending his time in *Designing* the Ruins, Statues and Pictures at *Rome*. *Sandrart* tells us, that meeting him one day *Designing* the Ruins about *Rome* in a wretched Condition, having scarce wherewithal to cover his Nakedness, he took pity of him, carry'd him to his House, cloath'd him, fed him, and employ'd him to *Design* several things in the Gallery of *Justiniano*, after which he recommended him to other Masters, who set him to Work. He was such a Man-hater, and so wild, that *Sandrart* cou'd hardly have any of his Company. He had *Design'd* the *Antiques* so often, that he had them by Heart; but his *Genius* was so fiery and licentious, that all the pains he took serv'd him to little purpose and the Trouble he gave himself about his Pictures succeeded as ill, as may be seen by the few Pieces that are left of his, by the little value that is set on them thro' his bad Colouring, and the hardness of his Pencil. Indeed he was only Commendable for his *Designs* and *Prints*, of which he Engrav'd part himself; Part was done by *Cesare Testa*, and the rest by

by other Gravers. There is a great deal of Fancy, Gayety and Practice in them, but little Intelligence of the *Claro Oſcuro*, little Reaſon, and little Juſtneſs. Being on the Banks of the *Tyber* Deſigning a *Proſpect*, the Wind blew off his Hat into the River, and as he was endeavouring to regain it, he accidentally fell in, and was drown'd about the Year 1648.

PIETRO BERETTINI

Of *Cortona* in *Tuſcany*, was bred up in the Houſe of *Sachetti* at *Rome*, and prov'd to be one of the moſt agreeable Painters that ever was. His *Genius* was fruitful, his Thoughts full of *Flowers* and *Graces*, and his *Execution* Eaſy. His *Talent* being for *Grand* Compoſitions, and his Imagination lively, he cou'd not put that Conſtraint upon himſelf as to finiſh a Picture entirely, for which reaſon his little Pieces, when they are examin'd nearly, ſeem to want very much of the Merit of his *Great* Productions.

He was not Correct in his *Deſigns*, Expreſſive in the Paſſions, or Regular in the Folds of his *Drapery*, but every where a *Manneriſt*: Yet there is Grandeur, Nobleneſs and Grace in all his Works; not that Grace which was the Portion of *Raphael* and *Correggio*, which touches the Minds of Men of Senſe to the quick. His was a general Grace that pleas'd every Body, and that conſiſted rather in a Habit of making the Airs of his Heads always agreeable, than in a ſingular choice of Expreſſions ſuitable to each Subject; for as I have ſaid, he did not care to look back upon what he had done, nor to enter

into a *Detail* of each thing in his Pieces. He endeavour'd only to make 'em *Fine* all together, and was highly applauded for the magnificence of his Works in the Churches and Palaces of *Rome* and *Florence*. He has given undoubted Proofs of his Capacity in the new Church of the *Fathers of the Oratory* at *Rome*, in the *Palaces* of *Barberini* and *Pamphilio*, and in other Places.

There was nothing ill in his *Colouring*, especially his *Carnations*, which would have been better, had they been more vary'd, and more *Study'd*. As for his *Local Colours* he never went out of the *Roman* School, but in giving them a Union among themselves, and that Agreement which the *Italians* call *Uagezza*. The Ornaments of his Works were admirable, his Landskips of a good *Gusto*, and he understood Painting in *Fresco* better than any one who went before him.

His Temper was mild, his Conversation agreeable, and his Manners sincere. He was Charitable, Officious, a good Friend, and spoke well of every Body. He was so Laborious, that the Gout, with which he was very much troubled, could not hinder his Painting; but his *Sedentary* Life, and too much Application to his Business, encreas'd the Distemper so far, that it kill'd him in the 60th Year of his Age, *Anno* 1669.

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AN ABRIDGMENT OF THE LIVES OF THE *VENETIAN* PAINTERS.

BOOK IV.

GIACOMO BELLINO

OF *Venice*, was Disciple of *Gentile Fabriano*, and Competitor with that *Domenico*, who was assassinated by *Andrea del Castagno*. He is not so famous by his Works, as by the good Education which he gave to his two

Sons *Gentile* and *Giovanni Bellino*, who were the *Founders* of the *Venetian* School. He dy'd about the Year 1470.

GENTILE BELLINO

Of *Venice*, Eldeſt Son of *Giacomo*, of whom we have been ſpeaking, was the moſt skilful of all the *Venetian* Painters, his Contemporaries. *Gentile* Painted the Hall of the *Great Council*, and did ſome other Pieces at *Venice*, moſt part of them in *Diſtemper*, for Painting in Oil was not then much in uſe. *Mahomet* II. Emperor of the *Turks*, having ſeen one of his Pictures, mightily admir'd it, and deſir'd to entertain the Author in his Service. He wrote to the Senate for him, and they accordingly ſent him to *Conſtantinople*, where *Gentile* was very well receiv'd by the *Grand Signior*. He painted ſeveral things for his Highneſs, which were extreamly lik'd, eſpecially his *Portraits*; and as the *Turks* have a great Veneration for St. *John Baptiſt*, *Gentile* painted the *Decollation*, and ſhew'd it to the Emperor to have his Approbation of it: But the *Grand Signior* found fault that the Skin of the Neck, which was ſeparated from the Body, was too high, and to convince him that his Criticiſm was juſt, he order'd a Slave to be brought to him, and Commanded his Head to be immediately ſtruck off in the Preſence of *Bellino*, that he might ſee, that preſently after the Head is ſeperated from the Body, the Skin of the Neck ſhrinks back. The Painter was ſo frighted at this Demonſtration, that he could not be at reſt while he was at *Conſtantinople*, wherefore Inventing

venting ſome Excuſe, he deſir'd leave to return Home, which the Emperor granted. The *Grand Signior* made him ſeveral Noble Preſents, put a Gold Chain about his Neck, wrote recommendatory Letters to the Senate in his Favour, and on this account he had the Order of St. *Mark* conferr'd on him with a conſiderable Penſion for Life. He dy'd at Fourſcore Years of Age, *Anno* 1501.

GIOVANNI BELLINO,

Gentile's Brother and Diſciple, laid the Foundation of the *Venetian* School by the uſe of Oil, and the Care he took to Paint every thing after Nature. There are ſeveral of his Pieces to be ſeen at *Venice*: His laſt Work was a *Bacchanal* for *Alphonſo*, I. Duke of *Ferrara*; but dying before he had finiſh'd it, *Titian* did it for him, and added a fine *Landskip* to it. As skillful as this his Diſciple was, he had ſuch a reſpect for his Maſter, that to give him all the Glory of the Picture, he wrote on it theſe Words:

JOHANNES BELLINUS MCCCCCXIV.

Giorgione was his Diſciple at the ſame time with *Titian*. *Bellino* dy'd in the Year 1512. Aged 90 Years. His and his Brother's *Portraits* are in the King's Cabinet.

Reflections *on the Works of* GIOVANNI BELLINO.

Giovanni and *Gentile Bellino* had an ill *Guſto* in *Deſigning*, and painted very drily; but *Giovanni* having learnt the ſecret of Painting in *Oyl*, manag'd his Pencil with more ſoftneſs, and tho' there appears a great deal of dryneſs in his Productions, yet he did better than his Predeceſſors of his Profeſſion, and deſerv'd to be diſtinguiſh'd from them, not only becauſe he tranſmitted freely to the Painters that ſucceeded him, the uſe of Oil in Painting, but alſo becauſe he was the firſt who endeavour'd to join Union to the Vivacity of Colours, the latter being till his time the greateſt part of the Merit of the *Venetian* Painters; but in *Giovanni*'s we ſee at once a Propriety of Colours, and the beginning of an Harmony, which was enough to rouze the *Talent* of *Giorgione* ſo famous for his *Colouring*.

The wonderful Progreſs of this Diſciple, as well as *Titian*, open'd even the Eyes of their Maſter: For *Bellino*'s *Manner*, in his firſt Pieces, was too dry, and that of his latter Pictures is good enough, both for *Deſign* and *Colouring*, for which they are admitted into the Cabinets of the Curious; and there are ſome at *Vienna*, among the Emperor's Collections, which have ſomething of the boldneſs of *Giorgione*'s *Lights* and *Colouring*.

The *Guſto* of *Bellino*'s *Deſigns*, is a little *Gothic*: His *Attitudes* are not well choſen, but the Airs of his Heads are Noble.

There

There are no lively Expreſſions in his Pieces, and the Subjects of which he treated, being, for the moſt part, *Madonna's*, gave him no occaſion for them. However, he did his utmoſt to Copy Nature exactly, and finiſh'd his Pictures ſo ſervilely, that he had not time to apply himſelf to give them a great *Character*.

The *DOSSO*'s

Of *Ferrara*, made themſelves famous by the good *Guſto* of their Colouring, and eſpecially by their *Landskips*, which are very Fine. *Alphonſo*, Duke of *Ferrara*, employ'd them very much, and honour'd them with his Favour. They were not ſo happy in the Court of *Franceſco Maria*, Duke of *Urbin*, who ſet them to Work in *Freſco* in the New Palace, which the Architect *Genga* had built for him, but that Prince not being ſatisfy'd with their Painting, deſtroy'd it. 'Tis true it deſerv'd the leaſt Commendation of all their Productions, whatever Care they took about it, ſo certain it is, that let a Man be at never ſo much pains in the Execution of his Work, he ſhall not ſucceed, if the firſt Conception of it was bad. They kept up their Reputation, notwithſtanding this Diſgrace, and produc'd ſeveral beautiful Pieces. The Elder of them being grown old, and his Eyes bad, was not fit for Buſineſs, wherefore the Duke of *Ferrara* allow'd him a Penſion for his Subſiſtance. He dy'd at a great Age, and his younger Brother, whoſe Name was *Battiſta*, ſurviving him, perform'd many good Pieces after the Death of his Elder Brother.

GIORGIONE

So call'd by reaſon of his Courage, and Noble Aſpect, was born at *Caſtel-Franco*, in *Treviſano*, a Province in the State of *Venice*, *Anno* 1478. and tho' he was but of indifferent Parentage, yet he had a great Soul. He was Gallant, lov'd Muſick, had an agreeable Voice, and play'd well on ſeveral Inſtruments. At firſt he apply'd himſelf induſtriouſly to *Deſign* the Works of *Leonardo da Vinci* and then plac'd himſelf with *Giovanni Bellino* to learn to Paint. But his *Genius* having form'd a *Guſto* ſuperior to that of his Maſter *Giovanni*, he cultivated it by the Sight and Study of Nature, whom he afterwards faithfully imitated in all his Productions. *Titian* was extreamly pleas'd with his bold and terrible *Guſto*, and intending to make his advantage of it, frequently viſited him, under pretence of keeping up the Friendſhip they had Contracted at their Maſter *Bellino*'s. But *Giorgione* being jealous of the *New Manner* he had found out, contriv'd an excuſe to forbid *Titian* his Houſe as handſomly as he cou'd; upon which *Titian* became his Rival in his Art, and was ſo careful to Copy the Life exactly, that by his care and Reflections he excell'd *Giorgione*, in diſcovering the Delicacies of Nature: However, *Giorgione* was ſtill in Reputation for a *Guſto*, to which no body had hitherto arriv'd. The moſt part of his Performances are at *Venice*, and having painted very much in *Freſco*, and not living long enough to do many other Pictures, his Cabinet-Pieces are extreamly rare. He dy'd in the Year 1511. when he was ſcarce Thirty two Years of Age.

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Reflections on the Works of *GIORGIONE.*

Giorgione being but Thirty two Years old when he dy'd, and having done few *Grand* Compoſitions, one cannot well judge of the Greatneſs of his *Genius*. The beſt of his Performances is at *Venice*, on the Front of the Houſe wherein the *German* Merchants have their Meetings, on that ſide which looks towards the *Grand Canal*. He did this Piece of Painting in Competition with *Titian*, who painted another ſide of that Building: But both of theſe two Pieces being almoſt entirely ruin'd by Age, 'tis difficult to make a Right Judgment of them, or of *Giorgione*'s Talent by that Performance, ſo we muſt reſt ſatisfy'd with a few *Eaſel-Pieces*, and ſome *Portraits* that he drew. Every Man Painting himſelf in what kind of Picture ſoever he employs his Pencil about, we may perceive by thoſe of *Giorgione*, that he had a facility of Underſtanding, and a vivacity of Imagination.

His *Guſto* of *Deſign* is delicate, and has ſomething in it like the *Roman* School, tho' 'tis not ſo much expreſs'd as is neceſſary for the Perfection of his Art, he always being more careful to give a *roundneſs* to his Figures, than to make 'em Correct.

His *Guſto* was Grand, *Picquant*, and his Hand Eaſy. He was the firſt who found out the admirable effects of *Strong Lights* and *Shadows*, and made uſe of bold Colours; and 'tis a matter of Wonder to conſider how, all of a ſudden, he

ſoar'd

ſoar'd from the Low *Manner* of *Bellino*'s *Colouring*, to the ſupream height to which he rais'd *Colours* in his Art, by joining an extream force with an extream Sweetneſs.

He underſtood the *Claro Oſcuro* very well, and the Harmony, of the *Tout Enſemble*, or the whole together of a Picture. For his *Carnations* he us'd four Capital *Colours* only, the Judicious mixture of which made all the difference of Ages and Sexes in his Pieces. But in theſe four *Colours* we ought not to Comprehend neither the white which ſerves inſtead of Light, nor the black, which is the Privation of it.

It appears by his Works, that the Principles of the *Art* which he had found out, were ſimple, that he was perfect Maſter of them, and that his greateſt Artifice was to ſhew the value of Things by Compariſon.

The *Guſt* of his *Landskips* is exquiſite, both for the *Colours* and the *Oppoſitions*, and beſides giving a Force to his *Colours*, unknown before his Time, he had a way to keep them freſh, eſpecially his Greens. *Titian* obſerving to what degree of Elevation *Giorgione* had carry'd his Art, thought he had paſt beyond the bounds of *Truth*, and tho' he Imitated, in ſome things, the boldneſs of his *Colouring*, yet, as one may ſay, he tam'd the fierceneſs of his *Colours*, which were too Salvage. He temper'd them by the variety of *Tints*, to the end that he might render his Objects the more Natural, and the more palpable: But notwithſtanding all his efforts to excel his Rival, *Giorgione* ſtill maintain'd his Poſt, of which no body has hitherto been able to diſpoſſeſs him, and 'tis certain, that if *Titian* has

made

made ſeveral Painters *Good Colouriſts*, *Giorgione* firſt ſhew'd them the way to be ſo.

TITIANO VECELLI

Was born at *Cadore*, in *Friuli* a Province in the State of *Venice*, *Anno* 1477. He was of Noble Extraction, being deſcended from the Ancient Family of the *Vecelli*. At about Ten Years Old his Parents ſent him to one of his Uncles that liv'd at *Venice*, who taking notice of his Inclination to Painting, put him to *Giovanni Bellino*. He ſtudy'd moſtly after Nature, whom he copy'd ſervilely, without adding to her, or taking from her: But in the Year 1507. obſerving the great effect of *Giorgione*'s Works, he follow'd his *Manner* ſo far, that without making Lines, he imitated the living *Beauties* of Nature, whom he lookt on with other Eyes than before, and ſtudy'd her with extraordinary Application: Yet this did not hinder his *Deſigning* carefully at other times, by which he alſo became an able *Deſigner*.

Giorgione perceiving what Progreſs *Titian* had made in his Profeſſion, by following his *Manner*, broke off all Correſpondence with him, and ever after they were Profeſs'd Rivals: Their Jealouſy of each other laſted till Death took off *Giorgione* at Thirty two Years of Age, and left the Stage clear to *Titian*. In his Eight and Twentieth Year he publiſh'd his Print of the *Triumph of Faith* in Wood, wherein are repreſented the *Patriarch*'s, the *Prophets*, the *Apoſtles*, the *Evangeliſts* and *Martyrs*. This Piece gave vaſt hopes of him, and 'twas ſaid upon it, that if he had ſeen the *Antiquities*, he wou'd have ſurpaſt *Raphael* and *Michael Angelo*.

He

He painted a Portico at *Vicenza* in *Freſco*, repreſenting the Hiſtory of *Solomon*. He painted alſo the Palace of *Grimani* at *Venice*, and ſome paſſages of the Story of St. *Anthony* at *Padua*. The three *Bacchanals*, which are in the Cuſtody of Cardinal *Aldobrandino*, were drawn for the Duke of *Ferrara*. She of the three *Bacchanals*, that has a Naked Woman aſleep near her on the forepart of the Picture, was begun by *Giovanni Bellino*. When *Titian* painted theſe three *Bacchanals*, his Miſtreſs *Violenta* ſerv'd him for a Model. Beſides this he drew the *Portraits* of the Duke *Alphonſo*, and his Dutcheſs, which were Grav'd by *Giles Sadeler*.

In the year 1546. Cardinal *Farneſe* ſent for him to *Rome*, to draw the Pope's Picture. He made ſome other Pictures and Pieces of Painting, which were admir'd by *Michael Angelo*, and *Vaſari*, who ſays he pity'd the *Venetian* Painters, in that they minded *Deſigning* no more than they did. *Titian* perform'd a great number of Pieces, both Publick and Private, as well in *Oil* as in *Freſco*; beſides an innumerable Quantity of *Portraits*. He drew the Emperor *Charles* V.'s Picture three times; and that Monarch us'd to ſay on this occaſion, *That he had thrice been made Immortal by the Hands of* Titian. To Reward him, he Knighted him, Created him a Count Palatine, and aſſign'd him a conſiderable Penſion. *Henry* III. coming from *Poland* to *France*, cou'd not go thro' *Venice*, without viſiting *Titian*; and all the Poets of his time Sung his Praiſes. His *Eaſel-Pieces* are ſcatter'd up and down throughout *Europe*. The fineſt of them are at *Venice*, in *France* and *Spain*. There never was a Painter who liv'd ſo long as *Titian*, nor ſo eaſily and happily, excepting

cepting only his Jealousy of *Pordenone*, which nevertheless turn'd to his advantage. He was universally belov'd and esteem'd, and full of Years, Honours and Wealth. He dy'd at last of the Plague, *Anno* 1576. being Fourscore and Nineteen Years of Age.

He had a great many Disciples; the chief of 'em were his Brother *Francesco Vecelli*, his Son *Horatio Vecelli*, *Tintoret*, and other *Venetians*; besides whom he had three *Flemish* Disciples, that he valu'd, *viz. John Calcar*, *Diteric Barent*, and *Lambert Zustrus*, who all dy'd young.

Reflections on the Works of *TITIAN.*

Tho' *Titian*'s Genius was not *Brillant* and *Lofty*, 'twas however, *Fruitful* enough to treat of great Subjects of all kinds. There never was a more Universal Painter, nor one who knew better how to give each Object its true Character. He was bred up in the School of *Giovanni Bellino*, where his Education, his frequenting *Giorgione*'s Company, his resolute Study of Nature for ten Years together; and above all, the solidity of his Understanding and Reflections, discover'd to him the Mysteries of his Art, and made him penetrate farther than any other Painter, into the Essence of Painting. If *Giorgione* shew'd him the End that he ought to Aim at, he laid the way to it on a solid *Basis*, wherein all that have follow'd him, have acquir'd esteem, and are indebted to him for their Science and Reputation. Had there never been a *Titian*, there had never been

been a *Baſſan*, a *Tintoret*, a *Paolo Veroneſe*, nor abundance of Painters, who have giv'n Glorious Marks of their Capacity, in all parts of Chriſtendom.

Yet, tho' *Titian* was very faithful in his Imitation of Nature, he wanted Fidelity in his Repreſentations of Hiſtory, having hardly done any thing of that kind, wherein he has not committed ſome fault or other.

There is not, 'tis true, much Fire in his Diſpoſitions, yet they are well fill'd and very regular. He was very Exact in giving thoſe *Attitudes* to his Figures, which might ſhew the moſt beautiful parts of the Body.

He was ſo careful to have the *whole together* of his Pieces judiciouſly concerted, that he often repeated them, to ſave himſelf the Trouble of thinking again. Thus there are ſeveral *Magdalens* of his, ſeveral *Venus*'s and *Adonis*'s, wherein he has only chang'd the *Ground*, to have it believ'd that they were all Originals. We may ſuppoſe, that he was helpt ſometimes by his Diſciples, eſpecially the three *Flamands*, who were Excellent Painters, and of whom *Diteric Barent* was his Favourite. After theſe Diſciples had done their beſt to make their Copies like the Originals, and their Maſter had touch'd them over again with freſh Views, why ſhou'd not they be valu'd as much, as if they had been all of *Titian*'s Hand? and why are not the Copies as Eſtimable as the Originals? *Titian* form'd his *Guſt* of Deſigning after Nature. He did, as *Polycletus* of old, ſearch after what was Fine in her; and he ſucceeded in Women and Children. He Deſign'd them with a delicate *Guſto*. He Imprinted on them a Noble Air, accompany'd with a cer-

certain pleasing negligence of the Head-dresses, the *Draperies* and Ornaments of Habits, that are wholly peculiar to him. He was not so happy in the Figures of Men, which he did not always *Design* with Correctness or Elegance. However, in this he did like *Michael Angelo*. He propos'd in his *Gust* of Designing them, to imitate Nature in her greatest Vigour, and made the *Muscelling* strong, to give the greater Character to his Figures. The difference between him and *Michael Angelo*, is, the latter was more profound in his *Designs*, and mingled a sensible Expression of the Muscles, with a *Gust* of the *Antique*, whereas *Titian* neglected the *Antique*, and in his Works, rather increas'd than diminish'd the tenderness of Nature, whom he only imitated.

There's no exaggeration in his *Attitudes*; they are Simple and Natural; and in his *Heads*, he seems to busy himself rather in a faithful Imitation of exterior Nature, if I may be allow'd the Phrase, than in a lively Expression of the Passions.

His *Draperies* are sometimes mean, and savour of a little *Gusto*; and if he has imitated the *Stuffs* perfectly, he has often dispos'd of them ill. The Folds seem rather to fall by chance than to be set by a good Order and a good Principle of Art. All the Painters allow, that none of their Profession ever came near *Titian* for *Landskips*: His Figures are compos'd of few Objects, but those are admirably well chosen. The forms of his Trees are vary'd, their touches light, mellow, and without *Manner*. But he carefully observes in all his *Landskips*, to shew some extraordinary effect of Nature, which moves one by its sensibleness, singularity and truth. His Colouring

louring in all parts of it is wonderful ; and tho' he is not quite ſo Bold in it as *Giorgione*, he is more exact and more delicate. He was very faithful in his *Local* Colours, and plac'd them always ſo, as to raiſe the Merit of one Object, by comparing it with another; and thus he, in ſome meaſure, by the force of his Art, ſupply'd the defect of Colours, which of themſelves cannot anſwer to all the effects of Nature. The truth that is to be found in his *Local* Colours is ſo great, that they leave no Idea of the Colours which are on the *Pallet*, and when we look on his Pieces, we ought not to ſay his *Carnations* are made of ſuch and ſuch Colours, but rather that they are really Fleſh, and that his *Draperies* are the real *Stuff*: So nicely does every thing maintain its Character, and not one of the *Colours* in the Compoſition of them all, is to be diſtinguiſh'd from the other.

We cannot deny, but that *Titian* underſtood the *Claro Oſcuro*, and when he did not ſhew it by *Groupes* of *Light* and *Shadows*, he did it ſufficiently by the nature of the Colours of his *Draperies*, and the diſtribution of his Objects, whoſe natural Colour always agreed with the place where it was laid ; whether forward or backward, or where-ever he thought it moſt advantageous to place it.

His oppoſitions are at once *Bold* and *Sweet*, and he learnt of Nature the Harmony of his Colours, rather than from the Participation of the *Claro*, and the Brown as *Paolo Veroneſe* did.

He finiſh'd his Pieces extreamly, and had no very particular Manner in the managing of his Pencil, becauſe his Studies, and the care he took to temper one Colour by another, took away the ap-

appearance of a Free Hand, tho' his Hand was really Free. 'Tis certain the ſenſible Marks of that freedom have their Merit; They are Gay and Pleaſant to the Sight, when they are the reſult of a refin'd *Habit*, and a warm Imagination. But there are in *Titian*'s Works ſuch lively Touches, ſo agreeable to the Character of the Objects, that they flatter the Taſte of the true Criticks, much more than the ſenſible ſtrokes of a Bold Hand.

Titian had in his time four *Manners*; the firſt that of *Giovanni Bellino*, his Maſter; the ſecond that of *Giorgione*, his Competitor; a third, which was very much ſtudy'd, and was properly his own; and a fourth, which degenerated into a Habit, and was always Solid. His firſt *Manner* was a little *Dry*, his ſecond very *Bold*, as is to be ſeen by his Picture of St. *Mark*, which is at *Venice* in the *Veſtry* of the *La Salute*; by that of the *Five Saints* in St. *Nicholas*'s Church, and by others. His third *Manner* conſiſted in a juſt and beautiful imitation of Nature, and was very much labour'd by his exactneſs in touching his Pieces over again here and there, ſometimes with Virgin *Tints*, in the Lights, and ſometimes with glazing in the Shadows. His *Manner*, on account of theſe things, as trivial as they are, ſeem'd the leſs free, but 'twas the more ſtrong, and the more finiſh'd.

The fourth was a free *Manner*, which he practis'd towards the latter part of his Life, either not being able to fatigue himſelf ſo much as he could before, or believing he knew a way how to ſpare himſelf the trouble, and do as well without it. Of this laſt *Manner* are his Pictures of the *Annuntiation*, and the *Transfiguration*, which

are at *San Salvador*; the St. *James* of *San Lio*, the St. *Laurence* at the *Jesuits* Church, the St. *Jerome* of *Santa Maria Nova*, the *Pentecost* of *La Salute*, and several others. There are Fifty Pictures to be seen in publick at *Venice*, in which *Titian* has shewn all the Manners I have spoken of.

To conclude, if the Painters of the *Roman* School surpast *Titian* in Vivacity of Genius, in *Grand Compositions*, and in a *Gusto* of Design, no body will dispute with him the Excellence of *Colouring*; and he has been always in that part of Painting a Guide to all true Painters.

FRANCESCO VECELLI, *Titian*'s Brother.

Was at first a Soldier in the *Italian* Wars, but Peace being restor'd to *Italy*, he went to his Brother *Titian* at *Venice*, where, applying himself to *Painting*, he became so great a Master of *Design*, that *Titian* grew jealous of him, and fearing he might in time ecclypse his Reputation, he set him against his Profession, and put him upon taking up another. He fell to making of Ebony Cabinets, adorn'd with Figures and Architecture, which, however, did not hinder his Painting a *Portrait* now and then for a Friend. His first Pictures, and those which allarm'd his Brother *Titian*, are of *Giorgione*'s *Gusto*, and pass for his, even with several Men of Sense.

HORATIO VECELLI

Titian's Son, Painted *Portraits* after his Father's *Manner*. He did very little, being more taken up with *Chymistry* than *Painting*. He dy'd of the Plague in the flower of his Age, and in the same year with his Father, *Anno* 1576.

GIACOMO ROBUSTI,

Call'd

TINTORETTO,

Because a Dyer's Son. The quickness of his Wit was visible in his Youth, by his performances in Painting and Music; but Painting being what he took most Delight in, he resolv'd to apply himself wholly to it. *Michael Angelo* was his Guide for *Design*, and he learnt Colouring of *Titian*. He did not lose his time while he was with his Master, for he penetrated so far into *Titian*'s Principles, that he rais'd his jealousy. His Disciple perceiv'd it and left him. He got a particular *Manner* by his continual Exercise in his Profession, which had very much of *Michael Angelo*'s *Gust* of *Designing*, and *Titian*'s way of *Colouring*. *Tintoretto* continuing, with a great deal of warmth and application, the Study and Exercise of Painting, became as it were a Prodigy in his Art, as well for his extraordinary Thoughts as for his good *Taste*, and for dispatch in his Business.

He did his Pieces ſo faſt, and ſollicited Work ſo much, that there was little for any one elſe to do. He work'd very cheap, taking what was giv'n him for Pictures, without making words about the Price. By this means *Venice* was fill'd with his Productions; and as there are ſome among them, which muſt needs be in ſo great a number, that are but indifferent, there are alſo others that are excellent. His Pieces are finiſh'd or unfini'd, according to the price that he had for them. The fine *Crucifix* of his, which is in the Chamber of the School of St. *Roque*, was made on this occaſion. The *Brotherhood* of St. *Roque* being willing to have a *Crucifix* of the beſt Maſter's Hand, *Gioſeppe Salviati*, *Frederico Zucchero*, *Paolo Veroneſe*, and *Tintoretto*, were each to give them a *Deſign* in concurrence. A day was appointed by the *Brotherhood* for receiving theſe *Deſigns*; but *Tintoretto*, inſtead of a *Deſign* brought the Picture quite done, and very frankly hung it up in the place where it was to hang. 'Twas to no purpoſe, for the other Painters to complain of this, or to ſay they were not requir'd to bring a Picture but a Deſign. The Picture was in its place, and there was no more for them to do but to be ſatisfied with it. The *Brotherhood* of St. *Roque* were willing to have a Piece of another *Manner* than that of *Tintoretto*'s, and told him, *if he did not take it down, they would never pay him for it. Very well*, reply'd *Tintoretto, then I Preſent it to you*; ſo the Picture hangs there to this day. 'Tis a wonder that *Tintoret*, who work'd ſo hard ſhou'd live ſo long as fourſcore and two Years, for he was of that Age when he dy'd, *Anno* 1594. The Diſtemper which at laſt carry'd him to his Grave, was a pain in his Stomach, occaſion'd by

by his over-great Application to his Buſineſs. He was bury'd in the Church of *La Madonna del Horto* at *Venice*.

Reflections *on the Works of* TINTORETTO.

None of the *Venetian* Painters can be compar'd to *Tintoretto*, for fruitfulneſs and facility of Genius. He had Penetration enough to comprehend all *Titian*'s Principles, which he practis'd induſtriouſly, but had too much Fire to do it exactly: From the inequality of his Mind came the inequality of his Productions, upon which *Hannibal Carrach* writing to his Brother *Lodovico* at *Venice*, ſays of *Tintoret*, that he is ſometimes equal to *Titian*, and at other times inferiour even to himſelf.

Out of love to his Profeſſion, he ſtudy'd every thing that could help to make him a Maſter of it. His carefulneſs to Deſign after the beſt things, and particularly *Michael Angelo*'s Works, taught him a good *Guſto* of *Deſigning*, but through the vivacity of his Imagination, he is often incorrect. His *Attitudes* are almoſt all *Contraſted* to exceſs, and ſometimes extravagant; thoſe of his Women excepted, whoſe *Attitudes* he always painted Graceful.

In the Diſpoſition of his Figures, he rather minded to give motion to every thing, than to follow Nature and Veriſimility, which he on certain occaſions practis'd with ſucceſs. His Subjects are for the moſt part well enough *Characteriz'd*. His Heads are *Deſign*'d with a great

Guſto, but his Expreſſions are ſeldom Fine and *Picquant*.

He underſtood the neceſſity of the *Claro Oſcuro*, which he uſually perform'd by great gleams of *Lights* and *Shadows*, that diſentangl'd themſelves by oppoſing one another, the cauſe of which is ſuppos'd to be out of the Picture. This is a great help in Grand Compoſitions, provided the Tranſition of the Oppoſites are manag'd with underſtanding, and their Extremities are ſharp.

His *Local Colours* are good, and his *Carnations*, in his beſt Pieces, come up very near to *Titian*'s: In my Opinion, they are of a better Character than thoſe of *Paolo Veroneſe*, I mean more true and more ſanguine.

He drew abundance of Pictures of different Merit, according to the Time he ſpent about them, or the Money he receiv'd for them. The beſt of them do not fall very ſhort of *Titian*'s. His *Pencilling* is very firm and very vigorous, his Work eaſy, and his Touches lively. In a word, *Tintoretto* is a Pattern for thoſe young Painters, who wou'd have a good *Guſt* of Colouring, and an Expeditious *Manner*.

MARIA TINTORETTA, *Tintoret*'s Daughter.

Was taught to Paint by her Father, and drew a great number of Portraits, both of Men and Women. She delighted in Muſick, and play'd well on ſeveral Inſtruments. Her Father marry'd her to a *German*, yet he lov'd her ſo tenderly,

derly, that he would not let her leave his Houſe, but had the affliction to loſe her in the thirtieth year of her Age, when ſhe died, *Anno* 1590.

PAOLO CAGLIARI VERONESE,

Was born at *Verona* in 1537. *Gabriel Cagliari*, a Sculptor, was his Father, and *Antonio Badile* his Unkle, his Maſter, whoſe Manner was not bad. He drew his firſt Pieces at *Mantua*, and ſome other Cities of *Italy*, but meeting with more employment at *Venice*, he ſettled there.

He ſtudy'd and imitated Nature very much, and did what he cou'd to regard her with the Eyes of *Titian*.

As he knew where to have Patterns for his Carnations when he wanted them, ſo he had Stuffs of different ſorts which he made uſe of on occaſion. Moſt of his Publick Pieces were painted in concurrence with *Tintoret*, and the Criticks were divided in their Opinion of the Excellence of theſe two Maſters Productions: However, 'twas always allow'd, that there was more Force in *Tintoretto*'s, and more Grace and Magnificence in *Paolo Veroneſe*'s. His Pictures are to be ſeen all over *Europe*, there being a vaſt quantity of them.

There is ſcarce a Church in *Venice* which has not ſome Piece or other of his. But the Main Proofs of his Capacity are in St. *Mark*'s Palace at St. *George*'s, and at St. *Sebaſtian*'s.

The Senate ſending *Geronimo Grimani*, Procurator of St. *Mark*, to *Rome*, to be their Embaſſador

in his Holineſs's Court, *Paolo* waited on him thither, but did not ſtay long there, having left ſeveral Pictures at *Venice* unfiniſh'd.

He was an Honeſt, Pious, Civil, Friendly Man, faithful to his Word, and careful in the Education of his Children; Magnificent in his *Mien*, and his *Dreſs*, and tho' he had got a great deal of Money, his only Ambition was to be Maſter of his Art. *Titian* lov'd and eſteem'd him very much. *Philip* II. King of *Spain*, ſent for him to Paint the *Eſcurial*, but *Paolo* excus'd himſelf on account of his Employment in the Palace of St. *Mark*, and *Frederico Zucchero* was ſent to *Spain* in his Place.

He had a great *Idea* of his Profeſſion; he us'd to ſay 'twas a Gift from Heaven, that to judge of it well, a Man ought to underſtand abundance of things; that no Painter wou'd ever do any thing perfectly, if he had not Nature preſent before him; that none but Maſter's Pictures ſhou'd be plac'd in Churches, becauſe Admiration only excites Devotion; and that the Sovereign Quality of a true Painter is Probity and Integrity of Manners. He dy'd of a Fever at 58 Years Old, *Anno* 1588. His Tomb and Statue in Braſs are in the Church of St. *Sebaſtian*.

Reflections *on the Works of* PAOLO VERONESE.

Let a Painter's *Genius* be never ſo fine, and his Vein never ſo abounding; let him Execute his Thoughts with never ſo much facility, if he does not ſeriouſly conſider the Subject he is to treat of,

of, and warm his fancy by reading good Authors, he will often produce trivial things, and ſometimes even ſuch as are Impertinent. *Paolo Veroneſe* is a lively inſtance of this Aſſertion: He had a Marvellous Talent, he work'd eaſily, and his *Genius* was ſufficient to have produc'd rare things if it had been ſeconded by Care. He did an infinity of Pieces, and according to the Places or Perſons for which he Work'd, he the more or the leſs ſtudy'd his Compoſitions. St. *Mark*'s Palace at *Venice*, the High Altars of the principal Churches, and ſome Noble-Men's Houſes, preſerve ſtill what he did that was moſt Fine. But for the Altars of the Common Churches, and the Pieces he did for private Perſons who were fond of having ſomething of his in their Houſes, inſtead of being careful to maintain his Reputation, by taking the neceſſary pains about them, one wou'd think he minded only to get them out of his Hands as ſoon as poſſible, by which means his Inventions are ſomtimes flat, and ſometimes Ingenious.

He had a particular Talent for Grand Compoſitions. He perform'd them agreeably, and gave them Spirit, Truth and Motion: Whatever his Imagination furniſh'd him with, that was grand, he brought it into his Performances, as alſo, every thing he could think of ſurprizing, new and extraordinary: In ſhort, he was more ſtudious to adorn the Scene of his Picture, than to render it agreeable to Times, Cuſtoms and Places. He often introduc'd Architecture, which was Painted by his Brother *Benedetto*, and the Magnificence of theſe Buildings gave a Grandeur to his Works.

He does not ſhew any great intelligence of the *Claro Oſcuro* in his Diſpoſitions. He did not underſtand it as a principle of his Art, and ſucceeded well or ill in it, according to the different Motions of his *Genius*. The ſame thing might be ſaid of his *Attitudes*, which are, for the moſt part, ill choſen.

Nevertheleſs there's a great deal of Fire and Tumult in his *Grand Compoſitions*; but to examine them nearly we ſhall find little Delicacy in his Expreſſions, either of the Subject in general, or of the Paſſions in particular, and 'tis rare to ſee any thing very moving in his Productions. He had the Common fault of all the *Venetian* Painters, who waſted their time and Application in imitating the Exterior part of Nature. His *Draperies* are all Modern, and according to the faſhions in Vogue in his Time, or elſe according to the *Modes* he ſaw in the Eaſtern People, of whom there are great Numbers always at *Venice*, and of whom he made uſe for the Airs of ſome of his Heads, as well as for the Dreſſes. His *Draperies* are generally of different ſorts of Stuffs, and the Folds large and regular, and, indeed, they are a good part of the Beauty of *Paolo Veroneſe*'s Pictures. He was ſo careful to imitate the *Stuffs* from the natural Cloath, Silk or Linnen, that he acquir'd ſuch a Habitude in his *Draperies*, as wou'd make one believe he drew all of them after the real Stuffs.

Tho' he lik'd *Parmegiano*'s *Deſigning*, and endeavour'd to fall into the ſame *Manner*, his own is of an ill *Guſto*, excepting that of his *Heads* only, whoſe Airs are ſometimes Great, Noble and Graceful. His Figures look well enough together under their Cloaths, but the *Outlines* of the

the Naked have little *Guſto* or Correctneſs, eſpecially thoſe of the Feet; yet he ſeems to be careful to *Deſign* Women elegantly, according to his Idea of beautiful Nature, for as to the *Antique* he never knew any thing of it.

I never ſaw any conſiderable *Landskips* of *Paolo Veroneſe*. He has painted the Heavens in ſome of his *Grand Compoſitions*, and has done them admirably well, but his *Diſtances*, and his Earth, have an Air of *Diſtemper*.

He did not at all comprehend the Art of the *Claro Oſcuro*, and if 'tis ſometimes to be found in his Pictures, 'tis the happy effect of his *Genius*, and not the Product of any Principle; but as for the Local Colours he underſtood them well, and made them valuable by the Compariſon of one Object with another. Tho' his Inclination led him to a looſe and lightſom Manner, tho' he often made uſe of ſtrong and dark Colours, and his Carnations are Natural, they are, however, neither ſo freſh as *Titian*'s, nor ſo vigorous and ſanguine as *Tintoretto*'s, and it ſeems to me that a great many of them have a Tincture of the *Lead*: Yet, notwithſtanding all this, there is in general a Harmony in his Colouring, chiefly in his *Draperies*, which are *Brillant*, Diverſify'd, and Magnificent. The Harmony of his Colours proceeds commonly from Glazing and broken Colours which he made uſe of, and which imparting their mutual influence one to the other, infallibly produces Union, yet there are ſome Pictures which are ſaid to be his, wherein the Colours are rough and unharmonious, but I won't warrant that all the Pieces which are attributed to *Paolo Veroneſe* are really his, for he had a Brother and a Son who imitated his Stile.

We

We see every where in his Works a great Capacity. His Execution is firm, his *Pencilling* light. and his Reputation, in several parts of his Art, sufficient to maintain his Rank among the first Order of Painters.

I must not omit to relate here, that his Picture of the Marriage at *Canaa*, in the Church of St. *Giorgio Maggiore* at *Venice* is to be distinguish'd from his other Works, for 'tis not only the Triumph of *Paolo Veronese*, but it wants very little of being the Triumph of Painting it self.

BENEDETTO CAGLIARI, A *Painter* and *Sculptor*,

Was *Paolo Veronese*'s Brother, and help'd him considerably in his Works, for he was very Laborious. His Stile in Painting was like his Brother's, and being not Ambitious of Fame, his Productions are confounded with *Paolo*'s. He dy'd at Threescore Years old, *Anno* 1598.

CAROLO and *GABRIELE CAGLIARI*

Were *Paolo Veronese*'s Sons: The Elder had a very fine *Genius* for Painting, and at 18 Years of Age had done some rare Pieces. 'Tis thought he wou'd have excell'd his Father had he liv'd, but being of a tender Constitution, and applying himself to his Profession with too much intentness, he contracted an Impostume in his Breast, and dy'd of it in his Twenty Sixth Year, *Anno* 1596. His Brother *Gabriel* exercis'd himself in Painting, but having no extraordinary Talent,

he

he quitted the Profeſſion of a Painter, and turn'd Merchant: However, in the Intervals of his Buſineſs, he made a conſiderable Number of *Portraits*. He dy'd of the Plague, *Anno* 1631, Aged 61 Years.

GIOVANNI ANTONIO REGILLO da PORDENONE

Was born at *Pordenone* in *Friuli*, 20 Miles from *Udine*. He deſcended from the Ancient Family of the *Sacchi*, and his true Name was *Licinio*, but the Emperor having Knighted him, he took the opportunity to change his Name out of hatred to one of his Brothers, who would have aſſaſſinated him, for which reaſon he call'd himſelf *Regillo*. His Love of Painting was his only Maſter, and his *Genius*, together with his ſtudying the Works of *Giorgione*, his Friend and Competitor, guided him to that Perfection in his Art to which he arriv'd. After he had learnt as much as he cou'd from *Giorgione*'s Works, he, like him, ſet himſelf to imitate the beautiful effects of Nature, which joyn'd to the force of his *Genius*, and his Ambition to excel in his Profeſſion, render'd him one of the moſt Celebrated Painters in the World.

He diſputed the Superiority with *Titian*, and their Jealouſy of each other was ſo great, that *Pordenone* fearing to be inſulted by his Rival, was always upon his Guard, and when he Painted the Cloyſter of St. *Stephen* in *Venice*, he work'd with a Sword by his ſide, and a Buckler ty'd about him, as was the Faſhion of the *Bravo's* in his Time. He had a fruitful *Vein*, a good *Guſt* of

Deſigning

Designing, and a *Manner* of *Colouring* not far inferiour to *Titian*'s. He produc'd several Pieces in *Fresco*. He work'd with facility, and gave a great Force to his Productions. His principal Publick Pieces are at *Venice*, *Udine*, *Mantua*, *Vicenza*, *Genoa*, and *Friuli*. He was sent for to *Ferrara* by Duke *Hercules* II. to Finish some Designs for *Tapistry*, which he had begun at *Venice*, but he was scarce arriv'd at that City, before he fell ill and dy'd, leaving this Work unfinish'd, which was the Travels of *Ulysses*. He was in his Fifty Sixth Year when he departed this Life: Some say he was poyson'd. The Duke of *Ferrara* was at the Charge of his Funeral, which was Pompous and Magnificent. He had a Nephew of his own Name, *Pordenone*, who was his Disciple, and another Disciple, *Pomponio Amalteo*, who marry'd his Daughter.

GIROLAMO MUTIANO,

A Native of *Brescia* in *Lombardy*, study'd some time under the Disciple of *Romanani*, whom he left to apply himself to *Titian*'s Manner, but endeavouring to strengthen his Knowledge of *Design*, he went to *Rome*, and work'd with *Taddeo Zucchero*. He there *Design'd* much after the *Antique*, and good Pictures, and made a considerable Number of Portraits. He finish'd the Designs of the *Basso Relievo's* of *Trajan*'s Column, which *Julio Romano* began. He had them grav'd, and *Ciaconius* assisted him in it. Pope *Gregory* XIII. employ'd him, and 'twas out of Favour to him, that his Holiness founded the Academy of

of St. *Luke* at *Rome*, which was confirm'd by a Brief of Pope *Sixtus* V.

Tho' *Mutiano* underſtood Hiſtorical Painting, he was more fond of *Landskips*, and was more a Maſter of them. His *Manner* had ſomething of the *Flemiſh* in it, in the Touches of his Trees, which the *Italians* have not ſtudy'd ſo much as the *Flamands*, tho' they are very Ornamental in *Landskips*. He accompany'd the Trunks of his Trees with every thing which he thought wou'd render them agreeable. He commonly imitated the Cheſnut Tree, and was wont to ſay, that no Trees were ſo proper to be painted. *Cornelius Cort* Grav'd after his *Deſigns* ſeven great *Landskips*, which are very fine. *Mutiano* dy'd in the Year 1590, Aged Sixty two Years. By his Will he left two Houſes to St. *Luke*'s Academy in *Rome*, and order'd, that if his Heirs dy'd without Iſſue, all his Eſtate ſhould go to that Academy to build an Hoſpital for the benefit of ſuch young Students as came to *Rome*, and wanted Relief.

GIACOMO PALMA

Call'd

PALMA VECCHIO,

The Old *Palma*, was born in the Territory of *Bergamo* in the Year 1548. In his Paintings he ſhew'd a great Strength of *Colouring*, and a good *Guſt* of *Deſigning*, tho' he was born in *Lombardy*; yet having been *Titian*'s Diſciple, I thought it proper, rather to place him in the *Venetian* than in

in the *Lombard* School. His *Manner* was ſo like his Maſter's, that the latter leaving a Deſcent from the Croſs unfiniſh'd at his Death, *Palma* was choſen to put the laſt Hand to it, which he did out of reſpect to *Titian*'s Memory, as he ſhew'd by the following words that are ſtill to be read on the Picture.

Quod Titianus *inchoatum reliquit,*
Palma *reverenter perfecit,*
Deoq; dicavit Opus.

Among his Works which are ſhewn at *Venice*, the fineſt is the St. *Barbara* in the Church of *Santa Maria Formoſa*. He dy'd in the Forty Eighth Year of his Age, *Anno* 1596. by which we may ſee he was not call'd old on account of his Age, but to diſtinguiſh him from *Palma* the younger his Nephew and *Tintoretto*'s Diſciple, whoſe Stile very much reſembled that of his Maſter *Tintoret*. He painted a great many Pictures at *Venice*, and dy'd in the Year 1623.

GIACOMO da PONTE, da BASSANO,

The Son of an indifferent Painter call'd *Franceſco da Ponte*, who firſt liv'd at *Vicenza*, from whence he remov'd to *Baſſano*, being charm'd with the Situation of the place where he ſettled, and was very careful to give his Son *Giacomo* a good Education. The Youth having learnt the Rudiments of Painting of his Father, went to *Venice*, and was *Bonefacio*'s Diſciple. Here he Copy'd *Titian* and *Parmegiano*'s Works, after which

which he return'd to *Baſſano*, and follow'd the natural bent of his *Genius*, that inclin'd him to draw every thing after Nature, whom he had always before him in the Execution of his Pieces. Tho' he *Deſign'd* Figures very well, he particularly apply'd himſelf to the Imitation of *Beaſts* and *Landskips*, becauſe thoſe things were more common, and more advantageous for Painting, in the place of his Abode, than others. Accordingly he ſucceeded in them to Perfection, eſpecially in Subjects that treated of the Fields, and if there are not ſo much Nobleneſs and Elegancy as one cou'd wiſh in his Hiſtory-Pieces, there is at leaſt, a great deal of Force, Temper and Fidelity. His love of his Art, and his facility in his Performances, made him produce a vaſt quantity of Pictures which are diſpers'd up and down throughout all *Europe*. He work'd commonly for Merchants, who exported his Pieces into ſeveral Countries. He dy'd in the Year 1592. at Fourſcore and Two Years Old, and left four Sons, *Franceſco*, *Leandro*, *Giovanni Battiſta*, and *Girolamo*.

FRANCESCO da BASSANO.

The Eldeſt ſettled at *Venice*, and excell'd his Brothers in his Profeſſion. He was very thoughtful and his Melancholly was ſo great, that at laſt it craz'd him: He fancy'd often that Bailiffs were at his heels to Arreſt him, and hearing ſome body knock at his Door when he had one of theſe mad freaks upon him, he thought they were come to take him, and therefore leap'd out of the Window to eſcape them as he imagin'd. By the fall his Brains

were beat out againſt the Pavement, and he dy'd in the Forty fourth Year of his Age, *Anno* 1594.

LEANDRO da BASSANO,

His Brother, follow'd his Father *Giacomo*'s Manner, as well as *Franceſco*, but he did not give ſo much force to his Pieces as his Elder Brother. He had an excellent Talent for *Face-Painting*, and made it his chiefeſt Buſineſs. He drew a *Portrait* of the *Doge*, *Marini Grimani*, for which he was Knighted. He lov'd to dreſs well, to live freely, and keep the beſt Company, but 'twas always running in his Head that ſome body or other wou'd Poyſon him. 'Tis ſaid, that all the four Brothers, Sons of *Giacomo da Ponte*, were ſubject to ſuch fancies, their Mother being ſomewhat inclin'd to Madneſs. He dy'd at *Venice*, *Anno* 1623.

Giovanni Battiſta and *Girolamo*, the two other Brothers, employ'd themſelves in copying their Father's Works: *Giovanni Battiſta* dy'd in the Year 1613. and *Girolamo*, who, from a Phyſitian had turn'd Painter, in the Year 1627.

Reflections *on the* Works *of the* *BASSANS.*

Giacomo da Baſſano, the Father of the four Brothers, is the only Perſon I ſhall ſpeak of, becauſe I look on his Sons but as his Copyſts, for they imitated him in all their Pictures, and if they did any thing more, 'twas rather the effect

effect of their Memory, than of their Genius. In a word, if they had Merit, 'twas purely an Emanation from their Fathers

Giacomo da Baſſano, was, without doubt, born with a Talent for Painting, for of all the Painters whoſe Productions I have ſeen, I never met with one who follow'd leſs their Maſters *Manner*, than this *Giacomo*. He quitted it to give himſelf up intirely to Nature, who gave him what he had of Genius, and, in the place of his abode, the means for him to cultivate it. *Baſſano* conſider'd this Miſtreſs of Arts, by the Characters which make her moſt ſenſible and moſt to be known. He ſtudy'd her with great application in particular Objects, and then compos'd Pictures of ſingular worth. If his Talent was not for the *Heroick* and *Hiſtorical* Kind, which require Dignity, he has treated his *Paſtoral* Subjects well, and all ſuch as was proportionable to his Genius; for of whatever *Manner* his Objects were, he knew how to diſpoſe of them advantageouſly, by the good effect of the whole-Together, and if ſome particular things are ill adjuſted and ill turn'd, he has at leaſt render'd them like and probable. His *Deſigns* were not Noble or Elegant, neither did the moſt part of his Subjects require them to be ſo, but he was Correct in his way. His *Draperies* were dull, and there was more of Exerciſe than Truth in the Execution of them.

His *Local Colours* maintain'd their Character very well. His Carnations are very Freſh and very True. His Colours *conform* admirably well to thoſe of Nature. His *Landskips* are of a good *Guſto*. His *Proſpects* are well choſen. He ſhews a good Intelligence of the *Claro Oſcuro*. His

Touches are lively, and the Colours of his *Diſtances* always True, but ſometimes a little too Black in the neareſt places, into which fault he fell by endeavouring to preſerve the Character of his *Luminous* Objects. He has drawn a great many Night Pieces, and the cuſtom he had acquir'd of making ſtrong Shadows, perhaps contributed to the ill uſe he ſometimes made of 'em in his Day-Pieces.

His Pencil is firm and ſteady, and guided with ſo much juſtneſs, that no man ever touch'd Animals ſo Artfully and Exactly. I don't know whether there are many of his Pieces in *France*, but I am ſure thoſe that I ſaw of his in the Churches of *Baſſano*, have a *Freſhneſs* and a *Brillant*, that appear'd to me to be Extraordinary, and ſuch as I have not ſeen elſewhere.

JULIO LICINIO,

Call'd

PORDENONE the *Younger*

Of *Venice*, was a Diſciple of the Great *Pordenone*. His Unkle was a good Deſigner, and underſtood Painting in *Freſco* to Perfection. The Unkle's and the Nephew's Works are often confounded thro' the conformity of their Names. *Julio* was employ'd in ſeveral places. He painted the Front, of a Houſe in *Ausburg*, in *Freſco*, wherein Monſieur *Chanterell* now lives. This Piece is very well preſerv'd, and in honour of the Author's Memory, the Magiſtrates have plac'd this Inſcription on it.

Julius

Julius Licinius Civis Venetus & Augustanus, hoc Ædificium his Picturis Insignivit, hicceque ultimam manum Posuit, Anno 1561. That is to say—Julius Licinius, *a Citizen of* Venice *and* Ausburg, *made this House Famous by this Painting, which he Finish'd in the Year* 1561. He was contemporary with *Bassano*, and we know no more of him, neither *Vasari* nor *Ridolfi* having mention'd him, we suppose on account of the resemblance between his Name and Merit and his Unkles.

We shou'd have plac'd *Giovanni d' Udine*, of whom we have spoken, page 152. and *Fra Bastiano del Piombo*, p. 162. in the *Venetian* School, but the Lives of those two Painters have such relation to *Raphael* and *Michael Angelo*'s, that we thought we could not reasonably seperate them.

AN ABRIDGMENT OF THE LIVES OF THE *LOMBARD* PAINTERS.

BOOK V.

ANTONIO da CORREGGIO,

SO Call'd from the place where he was born, a Town in the Dukedom of *Modena*, *Anno* 1472. When Painting reviv'd in *Italy*, in the days of *Cimabue*, its beginnings were but weak, and it did not arrive at Perfection on a sudden; it

it reach'd it by degrees. The Diſciples always added ſomething to the Progreſs their Maſters made in it before them, and there's nothing in this which does not commonly happen to all Arts. But we muſt here admire and reſpect a Genius, that againſt the ordinary courſe of Painting, without having ſeen *Rome*, the Antiquities or the Works of the moſt able Painters, without favour or protection, or going from Home for it, in the midſt of Poverty, and without any other helps than the contemplation of Nature, and the affection he had for his Buſineſs, has produc'd Works of a ſublime Kind, both for the Thoughts and the Execution. His Chief Pictures are at *Parma* and *Modena*, and his *Cabinet*-Pieces are very rare.

Raphael's Fame tempted him to go to *Rome*. He conſider'd attentively the Pictures of that Great Painter, and after having look'd on them a long time, without breaking Silence, he ſaid, *Anch' Jo ſon Pittore, I am ſtill a Painter.* Yet all the fine Pieces that he had made, cou'd not draw him out of the extream Miſery he was in, his Family being very burthenſom, and his Price ſmall.

Going on a time to *Parma* to receive Fifty Crowns, he was paid in a ſort of Copper-Money called *Quadrino's*. His joy that he had got it to carry home to his Wife, made him that he did not mind the weight of his Money, with which he loaded himſelf in the heat of the Summer, and being to lug it twelve miles on foot, the Burthen, the Walk, and the Weather, threw him into a Pleuriſy, of which he died at Forty Years old, *Anno* 1513.

Reflections on the Works of *CORREGGIO.*

We don't find that *Correggio* borrow'd any thing from other Men's Works, every Thing is new in his Pictures, his Conceptions, his Design, his Colouring, and his Pencil; and this Novelty has nothing in it but what is good. His Thoughts are Sublime, his Colouring Delicate and Natural, and his Pencil Easy and Delightful, as if it had been guided by the Hands of an Angel. His *Out-lines* are not Correct, but their *Gusto* is great. He found out certain natural and unaffected Graces for the Airs of his Heads, for his *Madonna's*, his Saints and little Children: Add to this, the Union that appears in his Works, and his Talent of moving the Heart by the delicacy of his Expressions, and we shall have no difficulty to believe, that the Knowledge which he had of his Art was a Gift of Heaven, rather than an effect of his Studies.

Francesco Francia, who ought to have been plac'd here, is put among the *Roman* Painters, Page 113. as also *Polidoro Caravaggio*, p. 138. *Parmegiano*, p. 145. *Pellegrino* of *Modena*, p. 153. and *Primaticcio*, p. 165. The reason of our placing them there, was because we consider'd the *Manner* they follow'd more than the Country where they were born; and perhaps the Reader will not be displeas'd to see *Raphael's* Disciples coming after their Master.

The

The *CARRACH*'s, viz.

LODIVICO, AUGUSTINO, and *ANNIBALE.*

The three *Carrach*'s, who acquir'd ſo much Reputation and Glory by their Pictures, were all born at *Bologna.*

Lodovico came into the World in the year 1555. and was Couſin-German to *Auguſtino* and *Annibale*: Being elder than they, and a Painter before them; they were his Diſciples. His Maſter was *Proſpero Fontana*, who, diſcovering but little Fire in his Painting, would have diſſwaded him from it, and reprov'd him ſo roughly, that *Lodovico* left his School. His Talent kept him in heart, and he reſolv'd to have no other Maſter but the Works of the Great Painters. He went to *Venice*, where *Tintoretto* ſeeing ſomething of his doing, encourag'd him to proceed in his Profeſſion, and foretold he ſhou'd in time be one of the Top of it. This Prophetick Applauſe, animated him in his reſolutions to acquire the Maſtery of his Art. He Study'd *Titian*'s, *Tintoret*'s, and *Paolo Veroneſe*'s Works at *Venice*; *La Paſſignano*'s, and *Andrea del Sarto*'s at *Florence*; *Parmegiano*'s and *Correggio*'s at *Parma*, and *Julio Romano*'s at *Mantua*; but of all theſe Maſters, he who touch'd him moſt ſenſibly was *Correggio*, whoſe *Manner* he ever after follow'd.

Auguſtino was born in the year 1557. and *Annibale* in 1560. Their Father's Name was *Antonio*, a Taylor by Trade, yet he was very careful

ful to give his Sons a good Education. He bred *Auguſtino* a Scholar, his inclination ſeeming to lead him to Learning; but his Genius afterwards carry'd him away more violently to the Arts, wherefore *Antonio* put him to a Goldſmith, whom *Auguſtino* quitted in a little while, and went home to his Father, where he buſy'd himſelf about the knowledge of ſeveral things indifferently. He gave himſelf up to every thing that pleas'd his Fancy; to Painting, Graving, Poetry, Muſick, Dancing, and the Mathematicks, with other commendable Exerciſes, which adorn'd, but divided his underſtanding.

On the contrary, all *Annibale*'s Thoughts ran upon Painting. He ſtudy'd it in company with his Brother, but the difference of their Tempers made 'em quarrel perpetually, and hinder'd the Fruit of their Studies. *Auguſtino* was Fearful and Studious, *Annibale* Bold and Venturous. *Auguſtino* lov'd the Company of Men of Senſe and Quality, *Annibale* was always for converſing with his Equals, and avoided the Society of thoſe that were better born than himſelf. *Auguſtino* pretended to domineer by his right of Seniority, and the variety of his Learning, *Annibale* deſpis'd it and minded only Deſigning. *Auguſtino* was very ſollicitous to profit by his Studies, and not to let the leaſt Punctilio of Science eſcape him, *Annibale* was more lively and made his way every where eaſy. Thus it being almoſt impoſſible to make them agree, their Father parted them, and ſent the Elder to *Lodovico Caracci*, who wou'd alſo have his Brother *Annibale* with him, when by the Example of his Zeal to reach the Perfection of his Art, by inſpiring them with the ſame Love for his Profeſſion, by

pro-

promiſing to Communicate all he knew of it to them, and his Knowledge was now very well ſpoken of; and in ſhort, by the ſweetneſs of his deportment and his Prudence, he moderated the Antipathy that was naturally between them, and their Ambition, to excel in the Art increaſing every day, they all three enter'd into a very ſtrict Friendſhip, forgetting every thing but their care to become Maſters.

However, *Auguſtino*'s ſtudies of Painting were often interrupted by thoſe of Graving, which he learnt of *Cornelius Cort*, not being willing to quit an Exerciſe which he had ſhewn a Genius for ever ſince he was fourteen Years old: Yet, tho' he acquir'd an excellence in Graving, his Love of and his Talent for Painting, recall'd him always to this Art as to his Center.

Annibale, who never wander'd from his Profeſſion to inform himſelf of all things neceſſary to it, went thro' *Lombardy* to *Venice*. He cou'd not contain his Raptures at the ſight of *Correggio*'s Works in *Parma*. He wrote to *Lodovico*, and pray'd him to excite his Brother *Auguſtino* to come and ſee the Wonders he had ſeen at *Parma*, ſaying, *He cou'd never find out a better School*; *That neither* Tibaldi, Nicolini, *nor even* Raphael *in his St.* Cecilia, *had done any thing comparable to the extraordinary things he ſaw in* Correggio's *Pictures*; *that all was great and graceful*; *that* Auguſtino *and he ſhou'd with pleaſure ſtudy thoſe Beautiful Pieces, and live lovingly together.*

From *Lombardy Annibale* went to *Venice*, where the new charms which he found in the Works of *Titian*, *Tintoret*, and *Paolo Veroneſe* put him upon Copying the Pictures of thoſe Great Men with Care.

At

At last these three Painters having made the utmost advantage of their Reflections on the Works of others, United themselves so perfectly, that they continu'd almost always together. *Lodovico* communicated his discoveries to his Cosins, and they receiv'd them with all possible Eagerness and Gratitude. He propos'd to them to Unite also their Sentiments, and their *Manner*, and upon their objecting to him, 'twou'd be difficult to penetrate into all the Principles of so profound an Art, and to be enlighten'd in all the doubts arising in so Copious a Science, he answer'd there was no likelihood that three Persons who sought after the Truth, and had seen and examin'd thoroughly so many different *Manners* shou'd be deceiv'd.

They resolv'd therefore to persue and augment the Method they had begun. They perform'd several things in several Places, which in spite of the open and under-hand Dealing of those that envy'd them got them Reputation and Friends: And thus finding their Credit to encrease, they laid the Foundation of that Celebrated School, which ever since has gone by the Name of the *Carracci*'s Academy.

Hither all the young Students who gave great hopes of their becoming Masters, resorted to be instructed in the Rudiments of Painting. Here the *Carracci* Taught freely and kindly those things that were proportionable to the Qualifications of their Disciples. They establish'd certain Models well chosen, for Men and Women. *Lodovico*'s charge was to make a Collection of *Antique* Statues, and *Basso Relievo*'s. They had *Designs* of the best Masters, and curious Books on all Subjects relating to their Art. One *Anthony*

thony de la Tour, a great *Anatomiſt*, taught what belong'd to the knitting and Motion of the Muſcles, with Reference to Painting. There were often Diſputations in the Academy, and not only Painters but Men of Learning propos'd difficult Queſtions to be decided, and *Lodovico*'s Judgment was, in all Caſes, their Oracle. Every body was well receiv'd, and Youth being excited by Emulation, the young Men ſpent whole Days and Nights in Study there: For tho' Hours were allotted to Treat of different Matters, yet, at all times, they might improve themſelves by the *Antiquities*, and the *Deſigns* which were to be ſeen there. The *Conde di Malvaſia* ſays, *that the Principles of* Lodovico, *the Cares of* Auguſtino, *and the Zeal of* Annibale, *ſupported this Academy*. The Reputation of the *Carracci* reaching *Rome*, Cardinal *Edoardo Farneſe*, who was going to have the Gallery of his Palace Painted, ſent for *Annibale* to *Rome* to Execute his *Deſign*. *Annibale* was the more willing to go thither, becauſe he had a great deſire to ſee *Raphael*'s Works, with the *Antique* Statues, and *Baſſo Relievo*'s.

The *Guſto* which he took there for the Ancient *Sculpture*, made him change his *Bolognian* Manner, which had very much of *Correggio*'s in it, to follow a Method more learned, and more expreſt, but more dry, and leſs natural in the *Deſign*, and in the *Colouring*. He had occaſion to put it in Practice in ſeveral Works which he perform'd there, and, among others in the *Farneſe* Gallery, whither *Auguſtino* came to aſſiſt him both in the Diſpoſition, and in the Execution: But *Annibale*, either uneaſy at *Auguſtino*'s pretending to direct the Work, or willing to have all the Glory of it, cou'd not endure to have his Brother

Brother continue with him, or be further concern'd in the Performance of it, tho' *Auguſtino* was very ſubmiſſive, and wou'd have done any thing to bring him into a good Humour.

Cardinal *Farneſe* perceiving the miſunderſtanding between them, ſent *Auguſtino* to *Parma*, intending to have him employ'd by Duke *Ranuccio*, his Brother. He Painted one Chamber in the Duke's Palace, but had ſuch frequent vexations given him there, that he cou'd not bear them, ſo he retir'd into a Monaſtery of *Capuchins*, to prepare himſelf for Death, which he was ſenſible was approaching, and it happen'd in the Year 1605, he being no more than Forty five Years Old.

He left a natural Son call'd *Antonio*, of whom *Annibale* took Care, ſet him to Study, and Inſtructed him in the Art of Painting. This *Anthonio* has giv'n ſo many Proofs of his Capacity, even in the few Pieces which he left behind him in *Rome*, that 'tis thought he wou'd have ſurpaſt his Uncle if he had liv'd longer. He dy'd at Thirty Five Years of Age, *Anno* 1618.

The Conde *di Malvaſia* writes, that *Annibale* had a great deal of reaſon to repent of his treating his Brother ſo ill at *Rome*, for having ſome Pictures to do afterwards, wherein his Brother's Advice and Learning were neceſſary for him, he wou'd have been embarraſt without the aſſiſtance of his Cozen *Lodovico Carracci*. But this is not probable, for *Agucchi*, who always aſſiſted *Annibale* with his Advice in the Compoſitions he made, wou'd not have fail'd him on this occaſion, and the fruitfulneſs and Beauty of his *Genius*, are to be ſeen elſewhere by his *Deſigns*.

Auguſtino was bury'd at *Bologna* with extraordinary Pomp, the particulars of which may be ſeen in the Conde *di Malvaſia*'s Deſcription of his Funeral. In the mean while *Annibale* continued working in the *Farneſe* Gallery. He took incredible Pains and Care about it, and tho' he was perfect Maſter of his Art, he did not do the leaſt thing without conſulting Nature, nor Paint the leaſt part of his Figures, till he had made a Model of it on the Scaffold, and had exactly *Deſign'd* all the *Attitudes.*

Bonconti, one of his Diſciples, being aſtoniſh'd at his uncommon Care, and the little notice that was taken of it, among other things, wrote to his Father, that *Annibale* had but ten Crowns a Month, notwithſtanding his Performances, deſerv'd a Thouſand; That he was at Work from Morning till Night, and almoſt kill'd himſelf with working. His Words are, as I have taken them from the Conde. *di Malvaſia, Voglio ch'egli ſappia che Meſſer* Annibale Caracci, *non altro ha del ſuo che ſcudi dieci di Maſter il Meſe, & parte per lui é Servitore; & una ſtanzietta ne'i Tetti dove lavora & tira la Caretta tutto il di come un Cavallo, e fa Loge Camare e Sale equadri & Ancone & Clavori da Mille Scuti eſtenta e crepa & ha poco Guſto ancora di tal Servitu ma queſto, di gratia non ſi dica ad alcuno.* At laſt after inconceivable Pains and Care, having finiſh'd the Paintings of that Gallery, in the Perfection we now ſee them, he hop'd Cardinal *Farneſe* wou'd have rewarded him proportionably to the excellence of the Work, and to the time it took him up, which was eight Years, but one Don *Juan de Caſtro* a *Spaniard*, who had a mighty Influence over the Cardinal, inſinuated to him, that according to his

Calculation

Calculation, *Annibale* would be well paid if he gave him 500 Crowns of Gold. The Money was brought him, and he was ſo ſurpriz'd at the Injuſtice done him, that he cou'd not ſpeak a Word to the Perſon that brought it.

This ill Uſage made a terrible impreſſion on his Mind, his *Chagrin* threw him into a Conſumption, and ſhorten'd his Days. His Melancholly did not hinder his Amours; and his Debauches at *Naples*, whither he was retir'd for the Recovery of his Health, helpt him forward to his Grave in the Fiftieth Year of his Age, *Anno* 1609.

While *Annibale* Work'd at *Rome*, *Lodovico* was Courted from all parts of *Lombardy*, eſpecially by the Clergy to make Pictures for their Churches; and we may judge of his Capacity, and his facility, by the great number of Pictures he made, and by the Preference that was given him to other Painters.

In the midſt of his Occupations *Annibale* Sollicited him to come to *Rome* and aſſiſt him with his Advice about his Work in the *Farneſe* Gallery, and he entreated him ſo earneſtly, that *Lodovico* cou'd not put off the Journey. He arriv'd at *Rome*, and after having Corrected ſeveral things in that Gallery, and painted himſelf one of the Naked Figures, which ſupports the *Medaillon* of *Sirinx*, he return'd to *Bologna*, making a very ſhort ſtay at *Rome*. When he had Eſtabliſh'd and Supported the Reputation of the *Carracci*, and fix'd it to all Poſterity, he dy'dat 63 Years of Age, *Anno* 1618.

Lodovico

Lodovico was born in 1555, and dy'd in 1618.
Aguſtino was born in 1557, and dy'd in 1005.
Annibale was born in 1560, and dy'd in 1609.

The *Caracci* had abundance of Diſciples, the moſt famous of whom were *Guido Domenichino*, *Lanfranco*, *Siſto Badalocchi*, *Albani*, *Guercino*, *Antonio Caracci*, *Maſtelletta*, *Panico*, *Battiſta*, *Cavedone*, *Taccone*, &c. Had the *Caracci* had no Reputation of their own, the Merit of their Diſciples wou'd have render'd their Name Illuſtrious in ſucceeding Times.

Reflections *on the* Works *of the* CARACCI.

When *Michael Angelo da Caravaggio*, and *Il Cavaliere Gioſeppino* were at the Helm of Painting, when the former, who deſign'd ill, got a great many Pupils on account of his being an excellent *Colouriſt*, and the latter fell into a *Manner* for Expedition without *Guſto* and Exactneſs, the good *Genius* of Painting rais'd the School of the *Caracci* for the ſupport of ſo fine an Art, which was in danger of falling into Decay, both in *Compoſition* and *Deſign*.

Nature gave the *Caracci* a wonderful Ardor for their Profeſſion, as well as furniſh'd them with a fine *Genius*. They follow'd it by their Talent, and perfected it by the Aſſiduity of their Studies, by the Indefatigableneſs of their Labour, and by the Docility of their Underſtanding. The ſame Principles, on which they founded the Celebrated School we have mention'd, were their Guide in the Execution of all their Works. Their *Manner's* reſemble each other, and all the

difference that is to be found in them, proceeds from the Diverſity of their Tempers: *Lodoviso* had leſs fire, but more Grandeur, more Grace, and more Sweetneſs than *Auguſtino* or *Annibale*. *Auguſtino* had more Gayety, and *Annibale* more *Boldneſs* and *Singularity* of Thought, than either of the other two. His *Deſigns* were more profound, his Expreſſions more lively, and his Execution more Firm.

The *Caracci* took from the *Antique* Sculptures, and the beſt Maſters of their Art, as much as they cou'd to form a good *Manner*, but they have not drain'd the Fountain dry, they have left more in the *Antiquities*, in *Raphael*, in *Titian* and *Correggio*, than they have taken from them.

Tho' *Annibale*'s Character was more for Prophane than Pious Subjects, he has, however, treated ſome of the latter kind very *Pathetickly*, eſpecially the Story of St. *Francis*. But *Lodovico* ſucceeded in theſe Pictures better than *Annibale*, he gave graceful Airs to his *Madonna*'s after *Correggio*'s Manner. *Annibale*'s *Genius* inclin'd him rather to fierceneſs than delicacy, and more to Gallantry than Modeſty. As for *Auguſtino* his Studies of Painting were often interrupted by thoſe of Graving, of which he was a perfect Maſter. He alſo diverted himſelf with other Exerciſes, by which means he made few Pieces of Painting, and the greateſt part of thoſe he did make, paſs for his Brother's.

Annibale having ſtudy'd very little, and applying himſelf wholly to Painting, he in his *Grand Compoſitions* frequently made uſe of his Brother *Auguſtino*'s Aſſiſtance, and that of Monſignior *Aguchi*, by the Inſtructions they gave him, informing and confirming his *Genius*.

All

All the three *Caracci Deſign*'d with a good *Guſto*. *Annibale*'s *Guſto* mended and encreas'd by his Abode at *Rome*, as one may ſee by his Performances in the *Farneſe* Gallery. The *Deſign* is loaden we muſt confeſs, but that Load is ſo fair, and ſo Learned, that it pleaſes even thoſe who Condemn it; for his *Guſto* is a Compoſition of the *Antique* of *Michael Angelo*'s Manner and of Nature: His Affection for new Beauties making him forget the old ones, he quitted the *Bolognian* Manner for the *Roman*: The former was ſoft and Mellow, and according as he encreas'd his *Guſt* of *Deſigning*, he diminiſh'd that of *Colouring*: Thus the *Deſign* of his laſt Works came to be more expreſt, but his Pencilling is not ſo tender and agreeable as in his firſt.

This fault is common to almoſt all the Painters that *Deſign*'d Correctly; they imagin'd they loſt the Fruit of their Labours, if they did not let the World ſee how far they were Maſters of that part of their Art, and that the Spectators wou'd forgive them for what they fell ſhort in other Parts, ſatisfying themſelves with the regularity of their *Deſign*. They were afraid it ſhou'd be over-look'd, and to prevent it, have made no ſcruple to offend the ſight by the Crudity of their Out-lines.

Annibale had an excellent *Genius* for *Landskips*. The forms of his Trees are exquiſite. The *Deſigns* that he made of them with a Pen, are wonderful for their Character and Senſe. His Touches are well choſen; they conſiſt of a few ſtrokes; but thoſe that are there expreſs a great deal, and what I have ſaid of the *Landskips* agrees with all his *Deſigns*. In all his viſible Objects of Nature there is a Character which diſtin-

guiſhes them, and makes them appear more ſenſibly to be what they are. *Annibale* knew how to take his Character, and has made uſe of it in his *Deſigns* with equal Senſe and Judgment. Notwithſtanding he had a great eſteem for *Titian* and *Correggio*'s Works, his *Colouring* is not extraordinary. He did not underſtand the Doctrine of the *Claro Oſcuro*, and his *Local Colours* are not much to be valu'd. Thus, if there is any thing good in the Colouring Part of his Pictures, 'tis not ſo much the effect of the Principles of Art, as the happy Movement of his *Genius*, or the Remembrance of *Titian* and *Correggio*'s Works.

However, there never was a Painter who was more univerſal, more eaſy, and more certain in every thing he did; nor that was more generally approv'd than *Annibale*.

GUIDO RENI

Was born at *Bologna* in the Year 1574. the Son of *Daniel Reni*, an excellent Muſitian. He learnt the Rudiments of Painting under *Denis Calvert*, a *Flemiſh* Maſter, who had then a good Reputation, but the Academy of the *Caracci* at *Bologna* beginning to be talk'd of, *Guido* left his Maſter, and enter'd himſelf in that School. In his firſt Pieces he follow'd entirely the *Manner* of his New Maſters, and chiefly imitated *Lodovico*, becauſe he found more Grace and Grandeur in his Compoſitions, than in thoſe of his Kinſmen. He afterwards endeavour'd to find out a *Manner* on which he might fix. He went to *Rome* and Copy'd all ſorts of things there. He was charm'd with *Raphael*'s Pictures, and pleas'd with the Spirit of *Caravaggio*'s. He try'd every

every Stile, and at last hit upon one against which no body had any thing to say. Indeed, it was Great, Easy, Graceful, and got him vast Riches, and an equal Reputation. *Michael Angelo da Caravaggio*, being angry that he had suddenly chang'd his *Manner*, which was strong and brown, for one quite opposite to it, spoke very contemptibly of his Pictures, and his insolent Expressions might have had ill consequences, had not *Guido* prudently avoided disputing with a Man of his impetuous Temper.

Guido returning to *Bologna* grew famous for the care he took in finishing his Pieces, and perceiving that the Persons of Quality were eager to have them, he set a Price upon them according to the number of Figures in each Picture, and every Figure he valu'd at one hundred *Roman* Crowns.

By these high Prises *Guido* found himself, in a little while, very well at ease, and liv'd nobly till an immoderate Love of Gaming seiz'd him. He was unfortunate, and his Losses reduc'd him to Necessities that he cou'd not go thro'. His Friends us'd all imaginable Arguments to dissuade him from Play, but he would not give it over. He sent his Pictures to be sold Under-hand at a sorry Rate, and took it for such as he had before refus'd large Sums for. As soon as he had got the little Money he had for 'em in his Pocket, he immediately went to look out for his Gamesters to have his revenge. At last, as one Passion weakens another, his Love of Gaming lessen'd that of Painting so far, that he never thought of his Reputation in what he did, but only to rid his Work, and get Subsistance Money. His chief Pictures are in the Cabinets of the Great. He

perform'd alike well in Oil, and *Freſco*. The moſt noted of his Pieces is that which he painted in Concurrence with *Domenichino* in the Church of *St. Gregory*. Except his Vice of Gaming, he was a Man of good Morals, and cou'd he have Corrected that Fault, wou'd have been an Accompliſh'd Perſon. He dy'd at *Bologna*, *Anno* 1640, in the 67th Year of his Age.

Reflections on the Works of *GUIDO*.

Tho' there appears no great Capacity in *Guido*'s Productions, yet one may ſee by them, that his making but few *Grand Compoſitions*, was rather for want of Opportunity than *Genius*: However it muſt be own'd, that his Talent was not equally proper to treat all ſorts of Subjects, ſuch as were Devout and Pathetic ſuited beſt with his Temper; Grandeur, Nobleneſs, Sweetneſs and Grace were the Character of his Mind. He has ſpread them ſo much over all his Works, that they are the principal Marks which diſtinguiſh him from other Painters.

His Thoughts are delicate, and the Diſpoſition of his Objects in general, and of his Figures in particular is good.

Guido being the firſt and favourite Diſciple of the *Caracci*, he, for a while, imitated their *Guſto* of *Deſign*, and their *Manner*; but at laſt he form'd one of his Own, which was neither ſo Firm, ſo Expreſt, nor ſo Learned as *Annibale*'s, yet it came nearer to Nature, eſpecially in the *Extremities*, *being the Head, Feet and Hands.*

He had particular tender ſtrokes for certain parts which he deſign'd in a particular Way, as the Eyes Great, the Mouth little, the Noſtrils ſomewhat

ſomewhat cloſe, the Hands and Feet rather Plump than ſenſibly articulated. He made his Feet too ſhort, and the Toes too cloſe. 'Twas not that he did not know what he did, which was the occaſion of his not expreſſing exactly the Articulation of the Members, but to avoid a kind of Pedantry, which he ſaid there was in ſpecifying them too much: However, there was a *Medium* between the one and the other Extream which he ought to have obſerv'd.

As for his *Heads*, they yield no manner of precedence to thoſe of *Raphael*, either for Correctneſs of *Deſign*, or Delicacy of *Expreſſion*, eſpecially the upper part of 'em, tho' he did not commonly treat of Subjects that were capable of furniſhing him with ſo great Variety of Expreſſions, as are in *Raphael*'s. His Merit conſiſted in that moving Beauty, which, in my opinion, did not proceed ſo much from a regularity of Features, as from a lovely Air which he gave the Mouth, that had ſomething in it between a ſmile and ſerioufneſs, and in the Graces of the Mouth, with a certain Modeſty which he put in the Eyes.

His *Draperies* are well ſet, and of a Grand *Guſto*. His Folds are large, and ſometimes broken. He employ'd them ingeniouſly to fill up the void places, and to *agroup* the Members and Lights of the Figures, chiefly when they were alone. In a word, no Body ever underſtood how to adjuſt the *Draperies* better than *Guido*, nor to dreſs his Figures more nobly than he, without the leaſt affectation.

There are no *Landskips* of his to be ſeen, and when he treated of a Subject which requir'd any extent, he made uſe of another hand.

His *Colouring* is like that of the *Caracci*, in the Pictures he drew after his first *Manner*. He has also painted some in the Manner of *Caravaggio*; but finding there was too much Labour in it, and besides, that it did not please every Body, he took to another *Manner*, which the *Italians* call *Vaga*. Of this kind he drew several agreeable Pieces, in which there is a great Union of *Colours*, tho' they are weaker than in his other Manners; for being by little and little accustom'd to this weakness, he neglected his *Carnations*, or, perhaps, endeavouring to make them more delicate, he gave them a certain *Grey Cast*, which often fell into a *Livid Colour*.

He was absolutely Ignorant of the *Claro Oscuro*, as was all the School of the *Caracci*, yet, like his chief Master *Lodovico*, he sometimes practis'd it more thro' the greatness of his *Gusto*, than any Principles of Art, in retrenching from his Objects all those *Minutiæ* which divide the Sight.

His Pencil was light and easy, and he was so well satisfy'd that a freedom of Hand was necessary to please, that he gave some bold strokes to his Work after he had labour'd it, to take off all suspicion of what Time and Pains it cost him.

At the latter end of his Life he was reduc'd to such Straits by Gaming that he had no need to use this Artifice, being oblig'd to dispatch his Work as fast as he cou'd to get him subsistance; and this has left a natural Freedom on his last Pieces which are not so finish'd as his former. In short, in whatever Manner or Time he painted his Pictures, his Thoughts are so delicate, his Figures so noble, his Expressions so sweet, his Dresses so Rich, and every thing so graceful, that he was, and ever will be universally admir'd.

DOMENICO

DOMENICO ZAMPIERRI

Commonly call'd

DOMENICHINO,

Was born at *Bologna*, *Anno* 1551. of an Honourable Family, and was a long time a Disciple of the *Caracci*. His Invention was *Slow*, but *Excellent*. What he *Design'd* while he was in the School of the *Caracci* for his Exercises, was done with so much pains and circumspection, that his Fellow-Disciples look'd upon him as a Person that lost his time. They were wont to call him the *Ox*, and said he labour'd as if he was at the Plow. But *Annibale*, who knew his Character better, told them, *This* Ox *by Dint of Labour, wou'd in time make his Ground so Fruitful, that Painting it self wou'd be fed by what it produc'd*; a Prophecy which prov'd very True, for there are many excellent Things to be learn'd from *Domenichino*'s Pictures. His Works in *Rome*, *Naples*, and the *Farnesian* Grotto, are Eternal Proofs of his Ability. His Communion of St. *Jerome*, in that Saint's Church at *Rome*, pleas'd *Poussin*, the *French* Painter, so well, that he us'd to say, *Raphael*'s Transfiguration, *Daniele di Volterra*'s Descent from the Cross, and *Domenichino*'s St. *Jerom* were the three best Pictures in *Rome*. He added, that for the Expressions *Domenichino* was the only Painter he ever knew. Having work'd in *Fresco* very much, his Pictures in *Oil* are Painted somewhat *Drily*.

He was made chief Architect of the Apostolical Palace, by Pope *Gregory* XV. for his great

Skill

Skill in that Art. He lov'd Solitude, and 'twas obſerv'd, that as he went along the Streets, he took notice of the Actions of private Perſons whom he met in his way, and often Deſign'd ſomething in his Table-book. He was of a mild Temper and obliging Carriage, yet he had the misfortune to be cruelly perſecuted by his Enemies, who were only ſo out of Envy to his Perfections; particularly, he was ſo ill Treated at *Naples*, that it griev'd him to Death in the year 1648. being then about Threeſcore Years of Age.

Reflections on the Works of *DOMENICHINO.*

I don't know what to ſay of *Domenichino*'s Genius, or whether he had any or not; or if the goodneſs of his Senſe, and the ſolidity of his Reflections, did not ſerve him inſtead of a Talent, and enable him to produce things worthy Poſterity. He was born with a thoughtful Temper, by no means agreeable to the Activity which Painting requires. The Studies of his Youth were obſcure, his firſt Works contemptible, his Perſeverance was condemn'd for loſs of Time, and his Silence reckon'd ſtupidity; yet this obſtinacy of his in his Studies, was the only thing that ſpite of the advice and laughter of his Fellow-Diſciples, heap'd him up a hidden Treaſure of Knowledge, which he in time laid open. In ſhort, his Soul ſhut up like a Silk-Worm in her Cod, after having for a long time Work'd in a ſort of ſolitude, finding it had quite thrown off the Ignorance that it labour'd under, and warm'd

warm'd by the activity of his Thoughts, took Wing, and made it ſelf admir'd, not only by the *Caracci*, who had ſupported him, but by their Diſciples, who had endeavour'd to diſhearten him and diſſwade him from a Profeſſion he wou'd, they thought, never be Maſter of.

His Thoughts were Judicious from the beginning; they were afterwards elevated, and wanted but little of reaching the *Sublime*, if he did not reach it in ſome of his Works; as the Angles of the *Dome* of St. *Andrew*'s Church in *Rome*, the *Communion of St. Jerom*, his *David*, *Adam* and *Eve* in the King's *Cabinet*, *Our Saviour carrying his Croſs*, in the cuſtody of Monſieur *L'Abbe de Camps*, and ſome other Pieces ſeem to teſtify.

His *Attitudes* were well enough choſen, but he underſtood very ill the placing of his Figures, and the Diſpoſition of the *whole together*. In other parts of his Art, as the Correctneſs of *Deſign*, the Expreſſion of his Subject in general, and the Paſſions in particular, and the variety and ſimplicity of the *Airs* of his *Heads*, he is not inferiour even to *Raphael*. Like him he was very jealous of his *Out-lines*, and has expreſs'd them ſtill more drily; and tho' he has not ſo much Nobleneſs and Grace, he does not want either of thoſe Excellencies.

His *Draperies* are very bad, very ill ſet, and extreamly ſtiff. His *Landskips* are of the *Guſto* of the *Caracci*, but executed with a heavy *Hand*. His *Carnations* have a grey Caſt, and have not the Character of *Truth*; and his *Claro Oſcuro* is worſt of all. His *Pencil* is Heavy, and his Painting *Dry*.

The progreſs he made in his Art increaſing only by his Labour and Reflections, the Merit of his Works advanc'd with his Age, and his laſt Pieces

Pieces are moſt commended: From which we may lawfully affirm, that as much as *Domenichino* poſſeſs'd of his Art, 'twas rather the Reward of his Fatigue, than the effect of his Genius. But whether 'twas Fatigue or Genius, his beſt Pictures have been a Pattern to all ſucceeding Painters.

GIOVANNI LANFRANCO

Was born at *Parma*, on the ſame day with *Domenichino*, in the year 1581. His Parents were poor; and to eaſe themſelves of him, carry'd him to *Placenza*, to enter him in the Service of the Count *Horatio Scotti*. While he was there, he was always drawing with Coal upon the Walls, Paper being too ſmall for him to Scrawl his Ideas on. The Count obſerving to what the Lad's Diſpoſition inclin'd, put him to *Auguſtino Caracci*, after whoſe death he went to *Rome*, and ſtudy'd under *Annibale*, who ſet him to Work in the Church of St. *Jago*, belonging to the *Spaniards*, and found him capable enough to truſt him with the Execution of his *Deſigns*, in which *Lanfranco* has left it a doubt, whether the Work be his or his Maſters.

His Genius was for Painting in *Freſco* in ſpatious Places, as we may perceive by his Grand Performances, eſpecially the Cupolo of St. *Andrea da Laval*, wherein he has ſucceeded much better than in his Pieces of a leſs Size. The *Guſt* of his *Deſigning* he took from *Annibale Caracci*, and as long as he liv'd under the Diſcipline of that Illuſtrious Maſter, he was always Correct; but after his Death, he gave a looſe to the Impetuoſity of his Genius, without minding

the

the Rules of his Art. He joyn'd with his Countryman *Sisto Badalocchi*, in Etching the Histories of the Bible, after *Raphael*'s Paintings in the *Vatican*, which Work he Dedicated in conjunction with *Badalocchi*, to their Master *Annibale*. *Lanfranco* Painted the History of St. *Peter* for Pope *Urban* VIII. which was Grav'd by *Pietro Santi*. He did other things in St. *Peter*'s Church, and pleas'd the Pope so well, that he Knighted him.

Lanfranco was happy in his Family. His Wife who was very handsome, brought him several Children, who being grown up and delighting in Poetry and Musick, made a sort of *Parnassus* in his House. His Eldest Daughter sung finely and play'd well on several Instruments. He dy'd at 66 years old, *Anno* 1647.

Reflections on the Works of *LANFRANCO.*

Lanfranco's Genius, heated by his studying *Correggio*'s Works, and above all the Cupolo at *Parma*, carry'd him in his thoughts even to Enthusiasm. He earnestly endeavour'd to find out the means of producing the same Things, and that he was capable of great Enterprizes, we may see by his Performances at *Rome* and *Naples*. Nothing was too great for him; he made Figures of above Twenty Foot high, in the Cupolo of St. *Andrea da Laval*, which have a very good effect, and look below as if they were of a Natural Proportion.

In his Pictures one may perceive that he endeavour'd to joyn *Annibale*'s firmness of Design to *Correggio*'s *Gusto* and *Sweetness*. He aim'd also

at

at giving the whole Grace to his Imitation, not conſidering that Nature, who is the Diſpenſer of it, had giv'n him but a ſmall portion of it. His Ideas indeed are ſometimes great enough for the greateſt Performances, and his Genius cou'd not ſtoop to Correct them, by which means they are often unfiniſh'd. His *Eaſel-Pieces* are not ſo much eſteem'd as what he Painted in *Freſco*, vivacity of Wit and Freedom of Hand, being very proper for that kind of Painting.

Lanfranco's *Guſt* of *Deſigning* reſembl'd his Maſters, that is, 'twas always firm and grand, but he loſt ground at length in point of Correctneſs. His Grand Compoſitions are full of *Tumult*; examine the particulars, and you'l find the Expreſſions neither elegant nor moving.

His *Colouring* was not ſo well Study'd as that of *Annibale*. The *Tints* of his Carnations are trivial, and his Shadows are a little too black. He was ignorant of the *Claro Oſcuro*, as well as his Maſter, tho', as he did, he ſometimes practis'd it by a good motion of his underſtanding, and not by a Principle of Art.

Lanfranco's Works came from a Vein quite oppoſite to thoſe of *Domenichino*. The latter made himſelf a Painter in ſpite of *Minerva*. The former was born with a happy Genius. *Domenichino* invented with pain, and afterwards digeſted his Compoſitions with a ſolid Judgment, and *Lanfranco* left all to his Genius, the ſource from whence flow'd all his Productions. *Domenichino* ſtudy'd to expreſs the particular Paſſions, *Lanfranco* contented himſelf with a general Expreſſion, and follow'd *Annibale*'s *Guſt* of *Deſigning*. *Domenichino*, whoſe Studies were always guided by Reaſon, encreas'd his Capacity to his Death

Death, and *Lanfranco*, who was ſupported by an exteriour Practice of *Annibale*'s Manner, diminiſh'd his every day after his Maſter's Death. *Domenichino* executed his Works with a ſlow and heavy Hand, and *Lanfranco*'s was ready and light. To cloſe all, 'tis difficult to find two Pupils bred up in the ſame School, and born under the ſame Planet, more oppoſite one to the other, and of ſo contrary Tempers; yet this oppoſition does not hinder, but they are both to be admir'd for their beſt Productions.

FRANCESCO ALBANI

Was born at *Bologna* in the year 1578. His Father, who was a *Mercer*, wou'd fain have had him follow his Trade, but *Albani*'s Inclination leading wholly to Painting, he was put at firſt to *Denis Calvert*, of whom *Guido* was then Learning the Rudiments of the Art, and being far advanc'd in the Knowledge of his Profeſſion, taught his Companion the Principles of Deſigning. When he left his Maſter *Calvert*, he took him with him to the School of the *Caracci*. Having made a conſiderable progreſs there, *Albani* went to *Rome*, where, by ſtudying the beſt Things, he became one of the moſt learned and agreeable Painters of *Italy*.

Returning to *Bologna*, he marry'd a ſecond Wife, who brought for her Portion a great deal of Beauty and good Humour. By this means he had quiet at home, and a perfect Model for the Women he was to Paint. She had very handſome Children, by whom he us'd to draw little *Cupids* Playing and Dancing, in all the variety of Poſtures imaginable, and by his Wife he drew all

all his Naked *Venus's* and Nymphs. He made uſe of his Knowledge of the *Belles Lettres* ingeniouſly to adorn the Subjects he treated of, with the Fictions of Poetry. He is cenſur'd for not varying his Figures enough, and for giving almoſt all of them the ſame Air and the ſame Likeneſs, occaſion'd by his deſigning them after the ſame Models with the Ideas of which his Mind was fill'd. There are few great Figures of his Drawing Extant, and painting uſually in *Little*, his Pictures are diſpers'd all over *Europe*, and valu'd as ſo many Jewels. He was well paid for them, eſpecially in his latter days; they became very much in Faſhion, and being Learned and Agreeable, every one was taken with them. He liv'd peaceably and happily fourſcore and two Years, and then chang'd this Life for a better, in the year 1660. His moſt Famous Diſciples were *Franceſco Mola*, and *Giovanni Battiſta* his Brother.

Reflections on the Works of *ALBANI.*

Joy being pleaſing to the greateſt part of Mankind, and *Albani's* Pictures inſpiring that Paſſion, they were as well receiv'd on that account, as for their Ingenious Thoughts. His Talent, ſupported by the Study of *Polite Learning*, enabled him to enrich his *Compoſitions* with the Ornaments of Poetry. His *Vein* was Fruitful and Eaſy, and he has done a great Number of Pictures full of Figures. He underſtood *Deſign* well, and Drawing always by the ſame Patterns, he fell eaſily into the fault of repeating, chiefly in the Airs of

of his Heads, which were very graceful. By this means *Albani*'s Manner is the eaſieſt to be known of any Maſter's.

The Subjects he treated of, did not give him occaſion to ſhew how he cou'd expreſs different Paſſions; thoſe that he has touch'd tend all to Joy, and his Expreſſions are not over-delicate. We may be bold to ſay, the Grace which we meet with in his Pictures, is not ſo much the effect of Genius, as the habit of his Hand.

His *Attitudes* and *Draperies* are well enough choſen. He was a Univerſal Painter, and his *Landskips*, which are more Agreeable than Learned, are like the Airs of his Heads, of the ſame *Deſign*, and the ſame *Touch*.

His *Colouring* is freſh, and his *Carnations* of a Sanguine *Tint*, but not very much ſtudy'd. He was very unequal in the force of his Colours, having drawn ſome of his Subjects in the open Field, ſome with a very ſtrong Colouring, and others with a very weak. As for the *Claro Oſcuro*, and Union of Colours, tho' he did not know them to be Principles of his Art, yet good Senſe or Chance, ſometimes directed him to the uſe of them.

His Works ſeem to be finiſh'd to the laſt Degree, and tho' his Pictures were drawn with facility, yet there are very few free Touches to be ſeen in them.

Franceſco Barbieri da Cento, commonly call'd *GUERCINO*

Was born near *Bologna*, *Anno* 1597. and learn'd the Principles of his Art of a *Bolognian* Painter, whoſe

whose capacity was not extraordinary. He left him and others afterwards, to enter into the Academy of the *Caracci*, where he design'd with a great *Manner*, and great Facility, but rather with a Natural than an Ideal *Guſt*: When he was about to form to himself a *Manner* of *Deſigning*, he examin'd those of the Painters of his Time. *Guido*'s and *Albani*'s ſeem'd to him to be too weak, and without cenſuring theirs, he reſolv'd to give his Pictures more Force, and come nearer to *Caravaggio*'s Stile, with which he was more pleas'd, than either with *Albani*'s or *Guido*'s. He thought a Painter cou'd not imitate the *Relievo* of Nature, without the helps of Strong Shadows and Strong Colours: Nevertheleſs, he was *Guido*'s very good Friend, and wou'd never live at *Bologna* as long as *Guido* liv'd, to prevent their Competition or Rivalſhip, for which reaſon he always reſided at *Cento*, till the Death of his Friend. He painted for a long time after this ſtrong Manner, but in the Declenſion of his Age, he alter'd his Stile, not out of his own Judgment, but as he ſaid, to pleaſe the Ignorant and get Money; for, *Guido* and *Albani*'s Reputation had drawn the Multitude after their Manner. Indeed, of all the *Caracci*'s Diſciples, he was the leaſt agreeable in his Stile, and 'tis to be wiſh'd, that to the fierceneſs of his Manner, he had joyn'd more Nobleneſs in the Airs of his Heads, and more Truth to his *Local Colours*. His *Carnations* have too much of the *Lead* in them, tho' in general they don't want Harmony; and whatever there ſeems to be wanting in his Pictures, he will always be reckon'd a great Painter by the Criticks.

He was as much to be eſteem'd for his moral Vertues, as for his skill in Painting. He lov'd work

work and Solitude; he was true to his word, an Enemy to Railing, Humble, Civil, Charitable, Pious, and eminently Chaſte. When he went abroad he was always accompany'd with ſeveral Painters, who follow'd him as their Maſter, and reſpected him as their Father; for he aſſiſted them with his Advice, his Credit and his Purſe upon occaſion. Tho' he was very Humble, there was nothing mean in his Behaviour; and he joyn'd to the Uprightneſs of his Morals a Noble Boldneſs, which made him be belov'd by the Great. Being very Laborious, he got abundance of Money, which he laid out for the publick Uſe and Diverſion. He gave large Sums to Build Chappels, and founded ſeveral fair Hoſpitals at *Bologna*, and elſewhere. He dy'd at Threeſcore and Ten Years of Age, *Anno* 1667. and made two of his Nephews his Heirs, having liv'd a Single and a Chaſte Life.

Reflections on the Works of *Guercino*.

Guercino Study'd a while in the School of the *Caracci*, yet it does not appear that he has any thing of their *Character* in his Works. His *Guſto* was ſingular, his Genius eaſy, but not elevated; neither were his Thoughts fine. 'Tis rare to meet with Nobleneſs in his Figures, and his Expreſſions are not over moving.

His *Guſto* of Deſign is *Grand* and *Natural*, but not very *Elegant*. His Inclination led him always to a Strong *Colouring*. At firſt he was willing to follow his Friend *Guido*'s Stile, but ſeeing that *Painter* quitted one which he had then, for another more clear, and as the *Italians* ſay, more *Looſe*, he immediately took to *Caravaggio*'s Man-

Manner, which he temper'd as he thought fit.

He gave Union to his *Colouring* by the Uniformity of his *Red Shadows*, but his *Carnations* were not very freſh, and yet his *Guſto* naturally enclin'd him to imitate the Life, which he has often done with Succeſs, tho' ſometimes too ſervilely and without choice. He drew his *Lights* from above, and affected to make Strong *Shadows*, to attract the Eyes, and give the greater Force to his Works. This is more remarkable in his *Deſigns* than in his *Pictures*, which keep up their Reputation by the ſtrength of the *Shadows*, the *Harmony* of the *Colours*, by the great *Guſt* of *Deſign*, by the *Softneſs* of the *Pencil*, and by a *Character* of *Truth*, which Reigns every where thro' all of 'em.

Michael Angelo Merigi, commonly call'd *Michael Angelo da Caravaggio*,

Was born at *Caravaggio*, a Village in the *Milaneſe* in the year 1569. and made himſelf Famous by a *Manner* in Painting extreamly ſtrong, true, and of great effect, of which himſelf was the Author. He painted every thing he did, in a Room where the *Light* deſcended from on high. He follow'd his Models ſo exactly, that he imitated their Defects as well as their Beauties, having no other Idea than the effect of Nature preſent before him. He us'd to ſay, *that thoſe Pictures which were not drawn after Nature, were but as ſo many Rags, and the Figures of which they were compos'd, but as Painted Cards.*

His *Manner* being *New*, was follow'd by ſeveral Painters of his Time, and among others, by

by *Manfredi*, and *Valentine* a *French*-man. We muſt own the *Likeneſs* of this Manner is very ſurprizing, and has a very powerful effect on the moſt Judicious Spectators. He drew after him almoſt the whole School of the *Caracci* :

For not to name *Guercino*, who never left his *Manner*, *Guido* and *Domenichino* were tempted to follow it ; but 'twas accompany'd with ſuch an ill *Goût* of *Deſign*, and the choice of his *Lights* being the ſame in all ſorts of Subjects, they fell off from it in a very little time. His Pieces are to be met with in moſt of the *Cabinets* in *Europe*. There are ſeveral of them at *Rome* and *Naples*, and one Picture of his Drawing is in the *Dominican*'s Church at *Antwerp*, which *Rubens* us'd to call his *Maſter*.

He often brought himſelf into danger, by his contemptible diſcourſe of his Contemporaries, eſpecially of *Gioſeppino*, whom he made a Jeſt of publickly. One day the Diſpute between them ran ſo high, that *Michael-Angelo* drew his Sword, and kill'd a young Man call'd *Tomaſino*, who being *Gioſeppino*'s Friend, wou'd have parted them. Upon this *Michael-Angelo* was forc'd to fly to the Marquis *Juſtiniani*, to protect him. While he liv'd in his Houſe, he drew the Picture of St. *Thomas*'s *Unbelief*, and a *Cupid*, two admirable Pieces, for the Marqueſs.

Juſtiniani obtain'd his pardon, and reprov'd him ſeverely for being ſo outragious ; but *Michael-Angelo*, as ſoon as he was at liberty, being not able to command his Paſſions, he went to *Gioſeppino* and challeng'd him. The latter anſwer'd, *He was a Knight, and won'd not draw his Sword againſt his Inferiour.* *Caravagio*, nettled at this Anſwer, haſten'd to *Malta*, perform'd his Vows and Exerciſes, and receiv'd the Order of Knighthood

as a *Serving-Brother*. While he was there, he drew the Decollation of St. *John Baptiſt* for the great Church, and the *Portrait* of the *Grand*-Maſter *de Vigna-Court*, which is in the King's *Cabinet*.

Being dignify'd with the Order of *Malta* he return'd to *Rome*, intending to force *Gioſeppino* to fight him, but, happily for his Competitor, a Fever took him and put an end to the dangerous diſpute, with his Life, *Anno* 1609.

Reflections *on the Works of* MICHAEL-ANGELO da CARAVAGGIO.

Caravaggio's Idea's were like his Temper, very unequal, and never lofty. His *Diſpoſitions* were good, and his *Deſigns* of an ill *Goût*. He had not underſtanding enough to chuſe well, or to Correct Nature. All his Application was to *Colouring*, and he ſucceeded wonderfully in it. His *Local Colours* are very much ſtudy'd, and by the great Knowledge he had of Lights, joyn'd to the exact variety with which he mingled his *Colours* on his Pallet, without breaking, or as we ſay, torturing them with his Pencil, the *Truth* that appears in all his Works is equally Perfect and Surprizing.

His *Attitudes* have no choice in them. His *Draperies* are like, but ill Set, and his *Figures* are not agreeably adjuſted, nor as becomes their Characters. He knew nothing of *Grace* or *Nobleneſs*, and if either of them is to be met with in ſome of his Pieces, 'twas not done out of choice but by chance.

However, he drew ſeveral Pictures which deſerv'd the Name of *Grand Compoſitions*, and he

finiſh'd them with extraordinary nicety. If he was not Maſter of all the parts of Painting, we muſt own that his *Portraits* at leaſt are not to be cenſur'd. His Expreſſions are not very lively. By his Works one may eaſily perceive he did not ſo much conſider what wou'd contribute to make his Pictures agreeable, as what wou'd render his Objects ſenſible, in which he was ſucceſsful by the *Claro Oſcuro*, by an excellent *Guſto* in *Colouring*, by a terrible Force, an agreeable ſweetneſs, and the *Melloweſt* Pencil that ever was.

BARTHOLOMEO MANFREDI

Of *Mantua*, was *Caravaggio*'s Diſciple, and imitated his Manner very exactly. The Subjects of his Pictures are generally Perſons playing at Cards or Dice. He dy'd young.

Gios. Ribera call'd *SPAGNOLETTO.*

A Native of *Valentia* in *Spain*, was *Caravaggio*'s Diſciple, and like his Maſter had a ſtrong *Manner*, imitating Nature very faithfully: But his Pencil was not ſo mellow as *Michael-Angelo*'s. *Spagnoletto* delighted in painting Melancholy Subjects. His Works are diſpers'd over all *Europe*, chiefly at *Naples*, where he liv'd a long time, and drew abundance of Fine Pieces.

AN ABRIDGMENT OF THE LIVES OF THE *German* and *Flemish* PAINTERS.

BOOK VI.

Hubert and *John Van-EYK*,

BRrothers, Natives of *Maſſeyk* on the *Meuſe*, were the firſt Painters in the Low-Countries that did any thing worth taking notice of; for which reaſon we may reckon them the *Founders* of the *Flemiſh School*. *Hubert* was the Elder Brother, he bred up *John*, and the latter ſtudy'd ſo aſſiduouſly

assiduously, that he equall'd his Master and Elder Brother *Hubert*. They had both of them Genius and Skill, they work'd together and became famous by their Performances; they drew several Pictures for *Philip* the good Duke of *Burgundy*; that which was set up in St. *John*'s Church at *Gaunt* was universally admir'd. *Philip* I. King of *Spain*, not being able to obtain the Original, got a copy of it, which he carry'd into *Spain* with him. The subject of this Piece was taken out of the Revelations, where the Old Men adore the Lamb. This Picture is, to this day, look'd upon as a Wonder, and there being a great deal of Care taken to preserve it, 'tis still very fresh. 'Tis cover'd, and never expos'd to view but on Holidays, or at the desire of Persons of the first Quality.

After *Hubert*'s Death, which happen'd in the Year 1426. his Brother *John* remov'd to *Bruges*, and living altogether in that Town, he was thence call'd *John of Bruges*. 'Twas this *John*, who, in searching after a *Varnish* that might give more force to his Colouring, found out that *Linseed Oil* mingled with *Colours*, had a very good effect without making use of any *Varnish* at all. To him the Art of Painting is indebted for the Perfection to which it is arriv'd by means of this new Invention: And thus *John of Bruges*'s Works encreasing in Beauty, were bought up by the Great, and had one of the first Places in their Cabinets.

The Picture which he sent to *Alphonso*, King of *Naples*, was the occasion of the Discovery of the Secret of Painting in *Oil* in *Italy*, as we have shewn in the Life of *Antonio da Messina*. *John* of *Bruges* was esteem'd as well for the Solidity of his Judg-

Judgment, as for his Skill in Painting. The Duke of *Burgundy* had ſo good an Opinion of his Merit, that he made him a *Councellor of State*. He dy'd in *Bruges*, *Anno* 1441. and was bury'd in St. *Donatus*'s Church. His Siſter *Margaret* would never Marry, that ſhe might be the more at Liberty to exerciſe her ſelf in Painting, which ſhe paſſionately lov'd.

ALBERT DURER

Was born at *Nuremberg* on *Good-Friday*, *Anno* 1471. the ſame day of the Year which gave birth to *Raphael Urbin*. *Albert Durer*, a curious Jeweller and Goldſmith of that Town, was Father of *Albert* whoſe Life we write, and Taught him his own Art, and that of *Graving*. At Fifteen Years of Age he put him to *Michael Wolgemuth*, a good Painter in *Nuremberg*, *Van-Mander* being in an Error when he ſays he was *Martin Schon*'s Diſciple. 'Tis true, *Albert* wou'd very fain have had him for his Maſter, but *Martin*'s Death prevented it.

After having ſpent three Years with *Michael Wolgemuth*, he Travell'd to *Flanders*, and from thence thro' *Germany* to *Venice*. At his return he Marry'd, being then near Three and Twenty Years of Age; about that time he began to publiſh ſome of his *Prints*. He grav'd the *Three Graces*, ſome *Deaths-Heads*, and *other Bones of Dead Men*, and *A Hell with Diabolical Spectres*, after the manner of *Iſrael* of *Mechlin*. Above the Three *Graces* there's a Globe, on which theſe three Letters are to be ſeen, O. G. H. as much as to ſay in the *German* Tongue, *O Gott Hute! God Defend us from Enchantments*. He was then about 26 Years Old

Old, for 'twas in the Year 1497. that he grav'd this Piece. Having put his *Genius* in Motion, he apply'd himſelf to the Study of *Deſign*, and became ſo great a Maſter of it, that all his Contemporary Country-men of the Profeſſion made his Works their Rule, and even ſeveral *Italians* benefitted themſelves by his *Prints*, as they have done ſince, tho' with more Addreſs and Diſguiſe.

He was careful in all his Plates to put down the Year in which they were *Grav'd*, a very commendable thing, for the curious may judge by that how old he was when he did them. In the Picture of *Our Saviour's Paſſion*, he diſpoſes the *Lord's Supper* according to the Opinion of *Oecolampadius*. That of *Melancholy* is his fineſt Piece, and the Things that enter into the Compoſition of his Subjects, are a Proof of *Albert's* Skill; his *Madonna's* are ſingularly beautiful.

Albert put down alſo on his Pictures the Year in which they were painted, and *Sandrart*, who ſaw more of them than any one elſe, ſays he did not ſee any of an older date than the Year 1504. by which he gives us to underſtand, that *Albert* did nothing of that kind till he was Thirty three Years of Age.

Maximilian the Emperor gave *Durer* for the Arms of Painting Three Crowns, two in Chief and one in Point.

The Character of a Man of Honour, which he always maintain'd, his good Senſe, and his Eloquence gifts beſtow'd on him by Nature, procur'd him a Seat among the Councellors of the City of *Nuremberg*. His Genius was ſo Univerſal, that he follow'd the buſineſs of his Profeſſion, and, at the ſame time, with eaſe minded the Affairs of the Publick. He was

Labo-

Laborious, of a ſweet Diſpoſition, and his Fortune ſo good, that he might have enjoy'd a pleaſant Repoſe, if his Wife had not diſturb'd his Happineſs. She was of ſuch a Covetous greedy Temper, that tho' they had no Children, and were Rich enough, yet ſhe was always teazing him to get more. Her Clamours were ſo troubleſom to him, they diſtracted him in his Labours and made his Life uneaſy. To get rid of her he went into the Low-Countries, where he Contracted a cloſe Friendſhip with *Lucas* of *Leyden*. His Wives Trouble, her Tears, and Promiſes to behave her ſelf better for the future, prevail'd on his Friends at *Nuremberg* to adviſe him how much ſhe was alter'd, and to invite him to return. He was perſuaded by them to try her once more, but ſhe ſoon grew as bad as ever, and tho' he was one of the moſt prudent and beſt natur'd Men in the World, ſhe us'd him ſo ill, that he broke his Heart with ſorrow, in the fifty ſeventh Year of his Age, *Anno* 1528.

Albert himſelf wrote his Father's Life four Years before he dy'd; *Sandrart* has given an account of it after that of *Albert* the Son, who wrote moſt of the things himſelf which we have ſaid of him. He talks very freely, and with a great deal of Humility of his Father's Poverty, how hard it was for him to get his Bread and of the Miſery he liv'd in while he was young. The moſt ſurprizing thing in his whole Life is, that he cou'd work ſo much, and finiſh ſuch a vaſt number of Pictures, when his Circumſtances were ſo low as they were at firſt, and his Wife ſo great a Shrew. He wrote a Treatiſe of Geometry, Perſpective, Fortification, and the Proportion of Humane Figures. Several Authors

thors have ſpoken of him with Honour, and among others, *Eraſmus* and *Vaſari*.

Reflections *on the Works of Albert Durer.*

No Man ever ſhew'd ſo vaſt and Univerſal a *Genius* for the *Arts* as *Albert Durer*. After he had try'd almoſt all of them, and exerciſ'd himſelf in them ſome time, he at laſt reſolv'd to confine himſelf to *Painting* and *Graving*. Tho' by dividing his time between the one and the other Art, one wou'd think it wou'd have hinder'd his Perfection in either, yet he maſter'd them both by an extraordinary application, and became perfect in both Graving and Painting. But Example, and the firſt things that preſent themſelves to our Eyes when we apply to any Profeſſion, being apt to incline our *Gout* to the ſame way, and to give the ſame turn to our Thoughts, *Albert* ſuffer'd for want of being put into a right Method at firſt, by the ſight of the moſt beautiful Pieces, by a good Education, and by the ſtudy of the *Antique*. His *Vein* was fruitful, his *Compoſitions* Grand, and tho' the *Gothic Guſto* prevail'd in his Time and Country, yet his Productions afforded matter enough, not only for the *German* Painters, but even for the *Italians* to learn by.

He was bold in the Execution of his *Deſigns*. He did whatever he ſet himſelf about, and was ſo clean, and ſo Exact in all his Performances, that one may perceive he was entirely Maſter of the Principles of his Art, which he had laid down as ſuch in his Mind, and which related chiefly to *Deſign*: However, 'tis ſurprizing, that having been at ſo much pains to know the ſtructure of Humane Bodies, he ſhould make ſo little of it,

for

for in moſt of his Works, except the *Virgins* and *Virtues*, which accompany the Emperor *Maximilian*'s Triumph, his *Deſign* is poor and of an ill *Guſto*. He imitated Nature only according to his own Idea of her, and was ſo far from encreaſing her Beauty, or ſeeking out the Graces that may be found in her, that he very rarely copy'd thoſe beautiful Places, which Fortune often furniſhes a Painter with. He was more happy in the choice of his Landskips, which are generally ſet off with agreeable and extraordinary Proſpects.

In ſhort, his Performances, as much as they were admir'd by his Country-men and Contemporaries, don't deſerve now to be examin'd according to the Rules of the ſeveral parts of Painting, for, if there is one good property in them, there are a great many bad ones. Nevertheleſs, we muſt do that juſtice to *Albert*'s Memory, to own that tho' his *Deſigns* were of a *Gothic Guſto*, they were Learned, and the Novelty of his *Prints* acquir'd him a great deal of Reputation; upon which *Vaſari* ſays of him, *If this Excellent and Exact Artiſt, whoſe Genius was ſo Univerſal, had been Born in* Tuſcany, *as he was in* Germany; *and had had the opportunity of Studying the Beautiful Pieces that are at* Rome, *as the reſt of us have done, he would have been the beſt Painter of* Italy, *as now he is to be reckon'd the moſt rare and moſt celebrated Genius of the* Flemiſh *School.*

GEORGE PENS

Of *Nuremberg*, Study'd *Raphael*'s Works very much, and underſtood the Art of *Graving* on Copper, as well as that of Painting. He aſſiſted *Marc-*

Marc-Antonio in divers of his Performances, and when he return'd to his own Country, he drew a great many Pictures, and grav'd ſeveral Plates on Subjects of his own Invention, which are ſo many Proofs of the Beauty of his Genius and of his Skill. He put down the Letters of his Name on his Pieces thus, G. P. and was an Artiſt very Famous in his time.

PETER CANDITO

Of *Munich*, was a Man of Skill; he painted almoſt all the Palace of *Munich*, for *Maximilian*, Duke of *Bavaria*, who had taken him into his Service. He drew the *Deſigns* of the *Hermits of Bavaria*, which were *Grav'd* by *Raphael* and *John Sadeler*, as alſo ſeveral other things of his *Deſigning*. The *Four Doctors of the Church*, which he *Deſign'd*, were engrav'd by *Giles Sadeler*.

At the ſame time flouriſh'd *Matthew Grunewalt*, who painted after the *Manner* of *Albert Durer*.

CORNELIUS ENGELBERT

Of *Leyden*, was Contemporary with *Candito* and *Grunewalt*. Several very good Pieces of his Drawing, are to be ſeen at *Leyden* and *Utrecht*. He had two Sons, who imitated his Manner very exactly, *Cornelius Cornelii* and *Lucas Cornelii*: The latter finding there was nothing to be got by *Painting*, ſo little was it encourag'd in his Time and Country, was forc'd to turn *Cook*, but his Genius wou'd not let him abandon an Art in which he might eaſily arrive to Perfection, ſo he return'd to his firſt Profeſſion, and became a Maſter.

He

He went to *England*, and was employ'd by *Henry* VIII. who took him into his Favour as well as into his Service.

BERNARD Van ORLAY,

Of *Bruſſels*, was Painter to *Margaret*, Governour of the *Low-Countries*, for whom he did ſeveral fine Pieces, as alſo for the Churches in that and other Cities in *Brabant* and *Flanders*. When he drew any Picture of conſequence, he laid ſome Leaf-Gold for his *Ground*, and painted upon it, which kept his Colours freſh, and in certain places added a Luſtre to them, eſpecially in a Celeſtial Light, which he painted in a Picture of the *Day of Judgment*, that is in the Chapple of the Alms-Houſe at *Antwerp*. He drew a great many *Deſigns* for *Tapiſtries* by Order of the Emperor *Charles* V. and the chief of the Tapiſtry-Work, which was done for the Pope, and other Princes at that time, after *Raphael*'s *Deſigns*, was committed to his care to ſee them well Executed. He was one of *Raphael Urbin*'s Diſciples.

MICHAEL COXIS

Of *Mechlin*, learnt the principles of his Art of *Bernard Van Orlay*, after which he went into *Italy*, was *Raphael*'s Diſciple, and generally made uſe of his Ideas in the Pictures he drew, for his own Invention was barren and brought forth with difficulty. His *Deſign* and *Colouring* were of *Raphael*'s *Gout*. When he return'd to *Flanders*, he had the management of the Execution of ſome of *Raphael*'s *Deſigns* for *Tapiſtry*. He

He dy'd at *Antwerp*, *Anno* 1592. being fourſcore and fifteen years of age.

LUCAS of LEYDEN

Was taught the firſt principles of Painting by his Father, but Nature had beſtow'd on him ſo many advantageous Qualities for the Art, that at Nine Years old he began to *Engrave*, and at Fourteen publiſh'd ſeveral Plates, as conſiderable for their Beauty as their Number. His knowledge of Painting was as forward as that of Graving, and his Performances in both were exact and clean. He follow'd the Studies neceſſary to his Profeſſion with extream diligence; and if the time he ſpent in looking after the effects of Nature, had been employ'd in ſtudying the *Antique*, what was ſaid of *Albert Durer* on the like occaſion, might have been ſaid of him, *viz.* that his Works wou'd have been admir'd in all Ages. He was Magnificent in his way of Living, dreſs'd well, and ſpent his Money freely.

Lucas and *Albert* carry'd on a friendly Correſpondence together, and were emulous of each others Works, without Jealouſy. When *Albert* put forth a Plate, *Lucas* publiſh'd another, and leaving it to the World to judge of their Merit, they were the firſt that did Juſtice to one another, praiſing each others Performance, without either envy or jealouſy; *Baſe Paſſions in ſome Men of Art, for which no Excellence can attone.* The Friendſhip between *Albert* and *Lucas* encreas'd very much at their Interview in *Holland*, whither *Albert* went to viſit his Competitor and Friend, two Names which are very ſeldom to be reconcil'd. Some time after *Albert*'s return to

Nuremberg, *Lucas* made a Tour to *Zealand* and *Brabant*, to visit the Painters of those Provinces; which Journey not only cost him a great deal of Money, but his Life also, for 'tis said a *Flushinger*, of his Profession, out of Jealousy of his Merit, poison'd him at an Entertainment to which he had invited him. He liv'd in a languishing condition six years after, during which time he almost always kept his Bed. What troubled him most was, that he cou'd not work at ease; however, he had such a Love for his Art, that ill as he was, he cou'd not forbear working a Bed, and being told, that his application to it in the condition he was in, wou'd hasten his End, he reply'd, *Be it so; I will have my Bed to be a Bed of Honour, and cannot dye in a better Posture than with my Pencil in my Hand.* He was scarce Forty Years old when he departed this Life, *Anno* 1533, and perhaps the Poison that did him most hurt, was following his Business with too much earnestness in his tender Age, when Nature wou'd have form'd a better constitution for him, had she not been prevented by other Employments, about which he set her to Work.

QUINTIN MATSYS, otherwise call'd, The Farrier of *ANTWERP*.

After having follow'd the Trade of a Farrier or Blacksmith, near 20 Years, he fell sick of a Distemper, which hinder'd his working so much, that he cou'd not get his Bread, so he was forc'd to go home to his Mother for subsistence, but she being both old and poor, had much ado to maintain her self. While he was at his Mother's,

a Friend of his coming to see him, by chance shew'd him a Print, which a *Fryar* had just then given him. At the sight of it, he felt within himself a violent Inclination to Copy it, which he did with some sort of Success, and this begot in him a desire to Learn the Art of *Painting*. He began to study it, and finding himself, as it were, in another Element, both Natural and Pleasant, he grew well, and made a considerable progress in his new Profession. An accident happen'd soon after, which quicken'd his Zeal to arrive to a Perfection in the Art. He fell in Love with a Painter's Daughter, who was very Handsome, and belov'd by a Painter much more a Master than he was. Love and Emulation spurr'd him on in the Prosecution of his Studies, and made him leave nothing undone, that might contribute to render him more Skilful, in order to supplant his Rival.

This Story is told in another manner by some who will have Love to have been the sole Agent in the Matter, and that *Cupid* took the Hammer out of his hand, and put the Pencil into it. This is the common Opinion, and his Epitaph is much to the same purpose, as also several Epigrams written on the same Subject. There are a great many Pictures of his Drawing at *Antwerp*, and among others a *Descent from the Cross*, in *our Ladies* Church. He generally did *Half Figures* and *Portraits*, by which means his Works being to be remov'd with ease from place to place, are dispers'd thro'-out all *Europe*. His *Mannner* was singular, and had nothing in it like that of other Painters. 'Twas finish'd, and his *Colouring* strong. He liv'd a long time, and dy'd *Anno* 1529.

JOHN of CALCAR, or CALKER,

Native of *Calcar*, a Town in the Dutchy of *Cleves*, was a very excellent Man, but his untimely death hinder'd his ſhewing himſelf to the World, as otherwiſe he wou'd have done. In the year 1536. he enter'd the *School* of *Titian*, and made ſuch Progreſs in it, that ſeveral of his *Pictures* and *Deſigns* have paſs'd for *Titian*'s, in which many good Judges have been deceiv'd, and 'tis probable many more will be ſo. From *Venice* he went to *Rome*, where, having made himſelf very well acquainted with *Raphael*'s Manner, he ſtaid a while, and then proceeded to *Naples*, in which City he dy'd, *Anno* 1546. 'Twas this *Calcar* who *Deſign'd* the Anatomical Figures for *Andreas Veſalius*'s Book of Phyſick and Anatomy, as alſo the *Portraits* of the *Painters*, that are before the Lives written by *Vaſari*, which is enough to ſerve for an Encomium upon him. Among other Pieces he drew a *Nativity*, repreſenting the Angels around the Infant Chriſt, and has ſo order'd the diſpoſition of his Picture, that the Light proceeds all from the Child. 'Tis an admirable Piece. *Rubens*, who was owner of it, wou'd not part with it as long as he liv'd, but after his Death *Sandrart* bought it, and ſold it again to the Emperor, who ſet a high Value upon it.

PETER KOUC

Was born in the Town of *Aloſt*, and Diſciple to *Bernard Van Orlay*, who had liv'd with *Raphael*. He went to *Rome*, and having a happy

py diſpoſition of Genius, improv'd himſelf ſo much by the ſight of the beautiful Things he ſaw there, that he form'd an Excellent *Goût*, and became a very Correct *Deſigner*. When he return'd to his own Country, he undertook the charge of directing the Execution of ſome Tapiſtry-Work after *Raphael*'s *Deſigns*, and burying his Wife, after he had liv'd with her ten Years without having any Children, he was perſwaded by ſome Merchants of *Bruſſels*, to undertake a Voyage to *Conſtantinople*; but when he arriv'd there, finding there was nothing for him to do but to Draw *Deſigns* for Tapiſtry, the *Mahometan* Religion not allowing the *Turks* to repreſent any Figures, he ſpent his time in *Deſigning* the particular Proſpects in the Neighbourhood of *Conſtantinople*, and the manner of the *Turks* Living, of which he has left ſeveral *Wooden Cuts*, that may alone ſuffice to give an Idea of his Merit. In one of theſe Pieces he has repreſented himſelf under the Figure of a *Turk*, ſtanding upright, and pointing to another *Turk*, who holds a Pike. After his Voyage to *Conſtantinople*, he went and ſettl'd at *Antwerp*, where he drew ſeveral Pictures for *Charles* V. and in the latter part of his Life, he wrote a Treatiſe of Sculpture, Geometry, and Perſpective. He alſo Tranſlated *Vitruvius* and *Serlio* into the *Flemiſh* Language, being himſelf a very good Architect. He dy'd in the Year 1550.

ALBERT ALDEGRAEF

Of the City of *Zouſt* in *Weſtphalia*, where he painted a great many fine Things for the Churches, and among others, a *Nativity*, worthy the

admiration of the Curious. He did very little elſewhere, buſying himſelf more about *Graving* than *Painting*, as we may gueſs by the vaſt number of *Prints* which are every where to be ſeen of his, and by which one may ſee he was a Correct *Deſigner*, that his Expreſſions were Graceful, and that he wou'd have made an Excellent Painter, had he Travelled into *Italy*.

JOHN of MABUSE,

Born in a Village of *Hungary* call'd *Mabuſe*, was the Contemporary of *Lucas Van Leyden*. After having in his Youth work'd very much, he went to *Italy*, from whence he came to *Flanders*, and was the firſt that ſhew'd the *Flemiſh* Maſters how to Treat of Hiſtorical Subjects in their Compoſitions, and to expoſe the *Naked*, which had not till his time been put in practice. His Pieces are very common in the *Low-Countries*, and in *England*. He was in his younger days ſober and ſtudious, but in the latter part of his Life, too much addicted to Drinking. The Marqueſs of *Verens* entertain'd him in his Service many years, and this Nobleman being inform'd that the Emperor *Charles* V. intended to come and lodge with him, to receive him more Magnificently, order'd that all his Domeſticks ſhou'd be dreſt in White Damask, and *Mabuſe* among the reſt was to be ſo array'd: But *Mabuſe*, inſtead of giving his Meaſure to have a ſort of Robe made for him, that he might make his appearance with other of the Marquiſſes Servants, deſir'd to have the Damask, pretending he would contrive a whimſical ſhape with it, for the diverſion of the Spectators; whereas his true meaning was to ſell it, to raiſe

Money

Money for the Tavern, which he accordingly did, for knowing that the Emperor was to come by Night, he thought he could manage the matter well enough, by the help of the dark, wherefore when the day appointed by the Emperor for his Visit came, *Mabuse*, instead of Silk, sew'd *White Paper* together, and Painted it like Damask, with great Flowers, making it up as a Robe shou'd be made, and so took his place in the Train of the Marquis. He was put between a Poet and a Musician, whom the Marquess kept also in his House.

Tho' the Emperor saw this Train of Domesticks by *Flambeau-Light* only, he was so well pleas'd with it, that the next day he would have them march before him again, to view them the more attentively. He stood at a Window to see them pass by, the Marquess standing near him: When *Mabuse* appear'd between his Comrades, the Emperor took particular notice of the Painter's Robe, saying he never saw so fine a Damask. The Marquess sent for him, and the Cheat being discover'd, the Emperor laught heartily at it: However, the Marquess fearing 'twou'd be thought he had dress'd up his Men in Paper for the Emperor's Reception, was so angry with *Mabuse*, that he threw him into Prison, where he remain'd a long while, minded his Work very assiduously, and drew abundance of *Designs*. He dy'd in the Year 1562.

JOHN SCHOREL,

Was born at a Village call'd *Schorel* near *Alkmaer* in *Holland*. He was *Mabuse*'s Disciple, and work'd some time with *Albert Durer*. While he

was Travelling up and down *Germany*, he met with a Fryar, who was a lover of Painting, and then going to *Jeruſalem*, which made him deſirous to accompany him. He *Deſign'd* in *Jeruſalem*, on the Banks of the River *Jordan*, and in ſeveral other places ſanctify'd by the preſence of Jeſus Chriſt the Saviour of the World. His Subjects were ſuch as Piety, and Curioſity ſuggeſted. In his way home he ſtop'd at *Venice*, Work'd there a while, and having a deſire to ſee *Raphael*'s Painting, went to *Rome*, where he *Deſign*'d his and *Michael-Angelo*'s Works, after the Antique Sculptures, and the Ruins of the Ancient Buildings. Pope *Adrian* VI. being about that time advanc'd to St. *Peter*'s Chair, he gave *Schorel* the charge of Super-Intendant of the Buildings at *Belvedere*; but after the Death of this Pontiff, who Reign'd little more than a year and half, *Schorel* return'd to the *Low-Countries*. He ſtaid a while at *Utrecht*, and drew ſeveral rare Pieces there. He paſs'd thro' *France* as he return'd home, and refus'd the offers which were made him on the part of *Francis* I. out of his Love to eaſe and a quiet Life. He was endu'd with ſeveral Virtues and Sciences, being both a Muſician, Poet and Orator. He underſtood four Languages well, the *Latin*, *French*, *Italian* and *German*. His good Humour and good Qualities, got him the Love and Eſteem of all that knew him. He dy'd *Anno* 1562. in the Sixty Seventh year of his Age. Two Years before his Deceaſe, *Anthony More*, his Diſciple, drew his Picture.

LAMBERT LOMBARD

Of *Liege*, was very industrious to learn every thing that related to his Profession. He study'd the *Antique* very much, and was the first that brought into his Country a Method very far from the *Gothick* and Barbarous *Gusto*, which was then predominant there. He set up a sort of *Academy* at his House, where, among many more, *Hubert Goltius*, *Frans Floris*, and *William Kay*, were his Disciples. The *Prints* which were Engrav'd after his Works shew what his *Goût* was. *Sandrart* and others pretend that *Svavius* and *Lombard* were the same Person. He says, that *Lombard* in his Youth was call'd *Lambert Suterman*, and that afterwards he chang'd his Sirname into *Svavius*, as more Harmonious than *Suterman*. Thus he put down on his *Prints*. L. *Svavius Inventor*. *Sandrart* adds, that *Van-Mander* mistakes in making *Lombard* and *Svavius* two Persons. The Curious may exercise their Criticisms on this matter, by comparing the *Prints* mark'd with each of their Names one with another, which *Sandrart* assures us were done by one Man at different times. *Dominick Lampson*, Secretary to the Bishop of *Liege*, very well known to the Learned World, wrote the Life of *Lombard*, who was his intimate Friend.

The same *Lampson* wrote a Copy of Verses on *Lucas Gassell*, a rare *Landskip-Painter* at that Time. He was very Idle, and liv'd and dy'd at *Brussels*.

JOHN

JOHN HOLBEIN,

Better known by his German *Name* Hans Holbein, was the Son of *John Holbein*, a Skillful Painter, who liv'd at *Ausburg*, where he work'd a long time, and then remov'd to *Basil* in *Swisserland*. Here *Hans*, or *John* his Son, was born in the Year 1498. He learnt of his Father the first Rudiments of the Art, and follow'd his Studies with Extream eagerness; but the Elevation of his *Genius* soon rais'd him above his Master. His Productions had a great deal of Force in them, and were of a great *Character*. He painted *Our Saviour's Passion* in the Town-House of *Basil*, in a Picture consisting of eight Parts, and containing as many Subjects of *Christ's Sufferings*. He painted also in the Fish-market of that Town a *Dance of Peasants*, and *Death's Dance*: These two Pieces are *Engrav'd* in *Wood*.

Erasmus, who was his Friend, and had had his Picture drawn by him several times, imagining that *Swisserland* was a very improper Country to do Justice to *Holbein*'s Merit, propos'd to him to go to *England*, promising, by means of Sir *Thomas More*, to prepare the way for his favourable reception by the King. *Holbein* readily accepted the Proposal, and the rather, because his Wife was such a Termagant she would never let him be at rest. In *England* he drew a vast number of admirable *Portraits*; among others those of *Henry* VIII, and his Children, Prince *Edward*, the Princess *Mary*, and the Princess *Elizabeth*. He painted *History-Pieces* in several Places, 2 of which are *Grand Compositions*, viz. *The Triumph of Riches*, and the *Condition of Poverty*. *Frederick Zucchero*

Zucchero, whom the King of *England* ſent for out of *Italy*, was mightily ſurpriz'd at the ſight of *Holbein*'s Works, ſaying, *they were not inferior to* either Raphael's *or* Titian's. *Holbein* painted alike in every Manner, in *Freſco*, in Water-*Colours*, in *Oil*, and in *Miniature*. He *Deſign'd* with *Crayons*, or the Pen, with wonderful facility, and the great quantity of his *Deſigns* are without number.

There happen'd an Accident in *England* which would have been fatal to him, had not the King protected him. On the report of *Holbein*'s Character, a Lord of the Firſt Quality came to ſee him, but it being at a time when he was drawing a Figure after the Life, he entreated his Lordſhip to put off the Honour he intended him to ſome other day. The Lord taking this for an Affront, broke open the Door, and very rudely went up Stairs. *Holbein* hearing a noiſe, came out of his Chamber, and meeting the Lord at the Stair-Head, fell into a violent Paſſion, puſh'd him backwards, and flung him down Stairs from top to bottom. The Nobleman was very much hurt, and the Croud that came about him being Witneſſes of his fall, it was a terrible Mortification to him. His Men wou'd have reveng'd their Maſter's Quarrel, but *Holbein* having barricado'd his Door, had time to ſave himſelf on the top of the Houſe, and making the beſt of his Way to Court, told the King what had happen'd to him, before the Lord could come to make his complaint. His Majeſty promis'd to protect him, and the Lord arriving ſome time after the King Commanded him not to attempt any thing againſt *Holbein*. This Painter dy'd of the Plague at *London* in the Year 1554, being about Fifty ſix Years Old. 'Tis amazing to think that a Man born

born in *Swisserland*, and who had never been in *Italy*, should have such a good *Gusto*, and so Fine a *Genius* for *Painting*. *Sandrart* relates, that *Rubens* having been to see *Hontorst*, at *Utrecht*, and thence proceeding in his way to *Amsterdam*, was accompany'd by several Painters, and by *Sandrart* among the rest. Their Conversation running all on the Works of the Learned, and of the Painters in particular it fell at last on *Holbein*. *Rubens* spoke much in his Praise, and advis'd those of his Profession to observe narrowly his *Deaths Dance*, saying, he had learnt a great deal by it, as well as by *Stimmer's Wooden Prints*, having *Design'd* several things himself in his Youth. *Holbein* had one good Disciple, *Christopher Amberger* of *Ausburg*, who painted very much in *Fresco* in divers places of *Germany*.

We shall say more of Hans Holbein, *when we come to Treat of the* English *School, in which Class he ought to be plac'd, having perform'd most of his best Pieces in* England; *and to the Encouragement he met with in the Court of* Henry the Eighth, *the World owes all that this Painter did in History, which acquir'd him the Reputation, not only of a Fine, but of a Sublime Genius. We shall also place all those Painters that flourish'd in* England, *in the* English *School, and we may as reasonably do it, as* Monsieur de Piles *has put* Ribera, *a* Spaniard, *in that of* Lombardy, *and* crouded Ferdinand Ellis, Philip de Champaign, *and his Nephew, all* Flamands, *in that of* France.

TOBY STIMMER

Of *Schaffhausen*, was a very good Painter, Proofs of which he has given in his Painting in *Fresco* on

on the Frontiſpieces of ſeveral Houſes in *Frankfort*, and in his own Country; as alſo in ſeveral Pictures which he drew at *Strasburg*, and for the Marquiſs of *Baden*. Among a great number of *Wooden Prints* which are Extant of his, thoſe of the Bible, that were publiſh'd in the Year 1586. are very much eſteem'd, and are the ſame by which *Rubens* told *Sandrart* he had profited more than by any others. *Sandrart* himſelf calls this Book a Treaſury of Science for the Art of *Painting*. *Bernard Jobius*, a Printer at *Strasburg*, has put forth a great many of his *Prints*. *Stimmer* dy'd young. He had two Brothers, the Eldeſt painted on *Glaſs*, and the Youngeſt Grav'd admirably well in *Wood*. I know no more of either of them.

JOHN CORNELIUS VERMEYEN

Was born in a Village near *Haerlem*. The Emperor *Charles* V. took him into his Service, and he attended him in divers Expeditions, particularly that of *Tunis*, He painted ſeveral Hiſtorical Events of that Enterprize, the *Deſigns* of which were afterwards Executed in Magnificent Tapeſtries, for *Philip* II. who left them in *Portugal*, where they remain to this Day. He work'd a long time in the Monaſtery of St. *Gervaiſe* at *Arras*, in *Bruſſels*, and in other Cities of the Low-Countries. The Emperor *Charles* V. lov'd to ſee him, for beſides that he was handſome and well made, his Beard was ſo long, that when he ſtood upright it touch'd the Ground, for which he was call'd *John the Bearded*. He dy'd at *Bruſſels*, *Anno* 1559, in the Fifty Ninth Year of his Age. His Tomb is in St. *George*'s Church

Church, as alſo his Epitaph, which he wrote himſelf.

ANTHONY MORE,

A Native of *Utrecht*, was Diſciple to *John Schorel*, and a great Imitator of Nature His *Manner* was ſtrong, *True* and *Firm*. He drew a vaſt number of *Portraits* in the Courts of *Spain*, *Portugal*, and that of *Charles* V. for which he was paid very High Prizes, beſides the Preſents that were made him, by which Means he got a good Eſtate. He Travell'd into *Italy*, and tho' his Chief Buſineſs was drawing of *Portraits*, he has however, done ſome Hiſtory-Pieces very fine in their kind. There is one of theſe in the Prince of *Conde*'s Cabinet, in which our *Saviour* is repreſented riſen from the Dead, between St. *Peter* and St. *Paul*. The Merchant, who Sold this Picture to the Prince, got a great deal of Money by ſhewing it at the Fair of St. *Germain*. There is an equal Degree of Force and Truth in it. *Anthony More* dy'd at *Antwerp* at Fifty Six Years of Age.

Peter Brueghel, call'd Old *Brueghel*,

Took his Name from the place of his Birth *Brueghel* near *Breda*. He was a *Peaſants* Son, and *Peter Kouc*'s Diſciple, whoſe Daughter he Marry'd. He work'd with *Jeremy Kouc*, after whoſe Manner he did a great many things. He went to *France*, and afterwards to *Italy*. Tho' he has Treated of all ſorts of Subjects, yet he delighted moſt in drawing *Sports*, *Dances*, *Marriages*, and *Meetings* of *Country-People*, among whom he often

ten mingled himſelf to take the more exact notice of their Actions, and to ſee what they did at thoſe times, which Obſervations made him the beſt Painter of that kind that ever was. He ſtudy'd *Landskips* in the Mountains of *Friuli*, was very ſtudious and reſerv'd, minding nothing but what Contributed to his advancement in the Knowledge of his Profeſſion, wherein he became very famous. There are ſeveral of his Pictures in the Emperor's Cabinet, and the reſt of his Works are diſpers'd up and down *Europe*, eſpecially in the Low-Countries. He enter'd himſelf in the Academy of *Painters* at *Antwerp*, *Anno* 1551.

FRANS FLORIS

Was the Son of a good Sculptor at *Antwerp*, and follow'd his Father's Profeſſion till he was Twenty Years old, when he went to *Liege* to learn the Art of Painting of *Lambert Lombard*, and from thence Travell'd to *Italy*, where he apply'd himſelf ſtrenuouſly to *Deſigning*. Accordingly he *Deſign'd* every thing that was to his *Goût*, and above all, *Michael Angelo*'s Works. When he return'd into his own Country he grew famous and rich, his Performances being good and numerous; but tho' he was a Man of Senſe, and his Converſation agreeable to Perſons of the beſt Condition, yet he abandon'd himſelf ſo to the love of Wine, that he became Intollerable even to his moſt intimate Friends: Nevertheleſs, he lov'd his Buſineſs as much as he did his Bottle. He work'd Seven Hours a day with Application and Pleaſure, and the remaining part he ſpent with his Drinking Companions. He never play'd unleſs he was forc'd

forc'd to it, and us'd to ſay, *My Work keeps me alive, but Play would kill me.* He was call'd the *Raphael* of *Flanders.* He dy'd *Anno* 1570, at 50 Years Old.

CHRISTOPHER SCHWARTS

Was born at *Ingolſtadt*, and Painter to the Duke of *Bavaria.* He did a vaſt number of Pieces at *Munich*, as well in *Freſco* as in *Oil. Sandrart* ſpeaks much in his Commendation, and as if he was one of the moſt Skillful Painters of his Age, eſpecially in *Freſco.* He dy'd *Anno* 1594.

WILLIAM KAT

Of *Breda*, ſtudy'd the Art of *Painting* at *Liege* with *Frans Floris*, under *Lambert Lombard. Sandrart* having commended him as a Skillful *Painter*, Praiſes him alſo as a Man of Honour. He liv'd at *Antwerp* very ſplendidly. He drew a great number of *Portraits*, little inferior to thoſe of *Anthony More.*

As he was drawing the Duke of *Alva*'s Picture, an Officer belonging to the Courts of Juſtice. came to receive his Excellencies Orders concerning the Count *d'Egmont. Kay* pretended he did not underſtand *Spaniſh*, ſo the Duke ſpoke his Mind freely in his Preſence, and bad the Officer ſee that the Count was Executed without Delay, which Order made ſuch an Impreſſion on the Mind of our *Painter*, who lov'd the Nobility of his Country, that he went home, fell ſick, and dy'd, *Anno* 1568.

HUBERT

HUBERT GOLTIUS,

A Native of *Venlo*, was bred up at *Wirtemburg*, where his Parents liv'd, and Learnt the Firſt Principles of his Art of *Lambert Lombard*. He had a particular *Genius* for *Antiquity* and publiſh'd ſeveral large and fine Volumes on the Hiſtory of *Medals*. He did little in *Painting*. He had two Wives, and the latter was ſo ill humour'd, that it ſhorten'd his Days.

PETER and *FRANCIS POURBUS,*

Father and Son, the former born at *Goude*, and the latter at *Bruges*. Each of them in the place of his Birth did a great many fine *Pieces* which are yet in the Churches, and remain ſufficient Proofs of their Capacity. *Francis* having been, for ſome time, his Father's Diſciple, remov'd to *Frans Floris*, whom he excell'd in *Colouring*. He was a better Painter than his Father, and there are admirable Pictures of his Drawing in the *Town-Houſe* at *Paris*. The Father dy'd in the Year 1583. and the Son, *Anno* 1622.

DITERIC BARENT

Of *Amſterdam*, was Son of a very ordinary Painter, but the darling Diſciple of *Titian*, with whom he liv'd a long while, and whoſe Picture he drew, which is now in the Hands of *Peter Iſaac* a Painter in *Amſterdam*. When he left *Venice*, he return'd to that City and ſettl'd there, where he perform'd many rare Pieces, and dy'd at 48 Years Old, *Anno* 1582.

JOHN BOL

Of *Mechlin*, was born in the Year 1534. He was a very Skillful Man, and work'd almoſt always in *Little*, as well in *Oil*, as in *Miniature* and *Diſtemper*. He was employ'd two Years by the Elector-*Palatine* at *Heidleberg*, from whence he went to *Mons*, and thence to *Amſterdam*, where he dy'd, *Anno* 1593. *Goltius* Engrav'd his Epitaph, and his Picture with it. *James* and *Rowland Savery* were his Diſciples.

MARTIN HEMSKIRK

Was a *Peaſant*'s Son. His Father liv'd in a Village call'd *Hemskirk* in *Holland*, where *Martin* was born. In his Youth he was ſo dull, that the Maſter, with whom he was put, ſent him back to his Father, deſpairing that he would ever be good for any thing. *Hemskirk*'s Genius, like Fruit that is ripe late, ſome time after ſtirr'd him up to try once more his Succeſs in the Art. He went to another Maſter, and by indefatigable Application arriv'd to a great degree of Perfection in his Profeſſion. He was ſome time under the Diſcipline of *Schorel*, whoſe Reputation made him deſirous to learn of him. His *Genius*, by little and little, made its way thro' all difficulties, and he became a Correct Painter, Eaſy and Fruitful in his Inventions. He went to *Rome*, and intended to ſtay there a long time, but after he had been there about three Years, an accident happen'd to him, which oblig'd him to return to his own Country. He ſettled at *Haerlem*, and liv'd there the remainder of his Days.

Moſt

Moſt of his Works were *Engrav'd*. *Vaſari* gives a particular account of them, commends them, and ſays *Michael Angelo* was ſo pleas'd with one of the *Prints*, that he had a mind to Colour it. However, one may ſee by the *Prints* of *Hemskirk*'s Works, that he did not underſtand the *Claro Oſcuro*, and that his *Manner* of *Deſigning* was *Dry*. He was threeſcore and Sixteen Years Old when he dy'd, *Anno* 1574.

CHARLES Van MANDER

Was a Gentleman born. His Father was Lord of the Mannor of *Meulebrac* in *Flanders*, where his Son *Charles* was bred, and a great deal of Care taken about his Education. The Youth ſhewing early an inclination to Painting, his Father put him to *Lucas de Heer*, a famous Painter in thoſe days, and afterwards to *Peter Udalric*. While he was under the Diſcipline of the latter, he drew ſeveral *Hiſtory-Pieces*, taking the Subjects from the Holy Scriptures: At the ſame time he wrote *Plays*, for he was a *Poet* as well as a *Painter*. When he was about 26 Years old he went to *Rome*, where he ſtay'd three Years, and then remov'd to *Germany*. At *Vienna* he made ſeveral *Triumphal Arches* for the Emperor *Rodolphus*'s Publick Entries, after which he return'd to *Meulebrac*, the Place of his Nativity.

The War breaking out about Religion, he retir'd to *Courtray*, where he painted ſeveral things for the Churches, and particularly a *Saint Catherine*, which was very much Commended.

When he return'd to his Eſtate at *Meulebrac* he was robb'd of all he had, and having nothing left for his Subſiſtance, he went aboard a

Veſſel bound for *Haerlem*, where he ſoon recover'd the Wealth he had loſt, and ſpent his time in the Exerciſes of *Painting* and *Poetry*. Among other things he drew the *Hiſtory of Chriſt's Paſſion*, the *Prints* of which were Grav'd by *Geyen. Goltius*, and the two *Cornelius*'s joyning with him, they form'd a ſort of Academy in the City of *Haerlem* to *Deſign* after Nature for the Inſtruction of young *Painters*. His Works, in *Proſe* and *Verſe*, are ſo numerous, we ſhould tire the Reader to name them all here. Beſides a Treatiſe of Painting, he wrote the *Lives* of the *Flemiſh Painters*. He was kill'd by an Ignorant Phyſician in the Sixty Eighth Year of his Age, *Anno* 1607. His body lies bury'd in the Old Church at *Amſterdam*.

He had a Son whoſe Name was *Charles*, of his Father's humour and Profeſſion: The King of *Denmark* invited him to *Copenhagen*, where he liv'd with the Reputation of a skilful Man.

MARTIN de VOS

Of *Antwerp*, Travell'd all over *Italy*. He was Correct in his *Deſigns*, and Eaſy in his *Invention*; but there is nothing that touches one in his Performances: However, they are very numerous, moſt of them are Engrav'd, and the *Prints* are to be ſeen. 'Twas after his *Deſigns* that the *Sadelers* grav'd their *Hermits*. He alſo drew the *Deſigns* of the Life of Chriſt, which *Vierx* Engrav'd. He was very fat, and very old when he dy'd, which was in the Year of our Lord 1604.

JOHN

JOHN STRADA

Was born at *Bruges*, *Anno* 1527, and deſcended from the Ancient and Noble Family of the *Strada*'s, which, after the Death of *Charles de Goude*, the Thirteenth Earl of *Flanders*, who was aſſaſſinated for his Tyranny in St. *Dona*'s Church in *Bruges*, was diſpers'd up and down every where, and became almoſt Extinct. The Painter we are ſpeaking of went to *Italy*, and remain'd ſome time at *Florence*, where he perform'd ſeveral Pieces in *Freſco*, and in *Oil*, for the Great Duke. *Vaſari* ſet him to work on the *Paintings* which were drawing in that Prince's *Cabinet*. He *Deſign'd* Horſes very well, and his *Genius* made him incline to Paint *Huntings*. He dy'd *Anno* 1604. in the 77th Year of his Age. *Tempeſta* was his Diſciple.

BARTHOLOMEW SPRANGHER

Was the Son of a Merchant of *Antwerp*, where he was born in the Year 1546. He learnt the Principles of his Art of ſeveral Maſters, and then went to *Rome*, where Cardinal *Farneſe* took him into his Service. This Cardinal having undertaken to advance him, recommended him to Pope *Pius* V. who employ'd him at *Belvedere*, where *Sprangher* was 38 Months drawing the Picture of the *Day of Judgment*, which Picture is ſtill over that Pope's Tomb. While he was working upon it, *Vaſari* told his Holyneſs, *That whatever* Sprangher *did, was ſo much time loſt*. Whether he ſpoke it out of Envy, or out of diſlike of *Sprangher*'s *Manner* we cannot decide,

'tis probable it might be from an ill Opinion of his Performances, for 'tis ſtrange that *Sprangher*, who form'd his Manner in *Italy*, ſhould have improv'd it no more by the beautiful Things he ſaw there, and ſhould give himſelf up entirely to the warmth of an Irregular Fancy. I ſay this without any intention to leſſen the Merit of his Works, which have a great deal of Spirit in them, and were eſteem'd by many Perſons of Quality, eſpecially by the Pope, who Commanded him to go on, notwithſtanding what *Vaſari* ſaid againſt him: However, 'twas on Condition he ſhould ſhew his *Deſigns* before he began any Pictures for his Holineſs, to the end they might be Corrected where they wanted it. By this Means *Sprangher* finiſh'd his Thoughts, which before were little more than Sketches ſtruck out of the Fire of his Imagination: Upon all which we may make this Reflection, that 'twas not his *Gout* of *Deſign* that pleas'd the *Pope* and the *Romans*, who approv'd his Performances, but that there was ſome other part of the Art, in the Manner of this Painter, which was unknown to *Vaſari*, and which had ſo good an Effect on the Eyes of ſuch as were not prejudic'd againſt him, that it ſupported the Character of his Works, in ſpite of Jealouſy or Envy.

Sprangher, after having made abundance of Pictures in ſeveral Places of *Rome*, was choſen, by *John* of *Bologna*, the Duke of *Florence*'s Sculptor, to be ſent to the Emperor *Maximilian* II. who had deſired a Skilful Painter of him. *Sprangher* did a great quantity of Pictures for that Emperor, and *Rodolphus* who ſucceeded him, at *Vienna* and *Prague*. He went afterwards into his own Country, and Travell'd from one City to ano-

another in the *Netherlands* having been abſent from thence 37 Years. He was very much honour'd wherever he came, and when he had ſeen all the Places he intended to ſee, and viſited all his Friends, he return'd to *Prague*, where he ſettled, and dy'd in a very old Age.

HENRY GOLTIUS

Was the Son of *John Goltius*, a famous Painter on *Glaſs*. He was born in the Year 1558. in a Village call'd *Mulbrec*, in the Dutchy of *Juliers*. He learnt his Art at *Haerlem*, and marry'd there. His Wife had had a former Husband, and by him a Son, whoſe Name was *Matthew*, whom *Goltius* taught to Engrave. His Troubles, occaſion'd by ſome Croſſes in his Domeſtick Affairs, threw him into a Diſtemper which turn'd to a ſhortneſs of Breath, and that to Spitting of Blood, which continu'd three Years, and he could find no Remedy for it: In Deſpair of Life he reſolv'd to Travel to *Italy*. His Friends did what they could to diſſuade him from a Journey, which they thought none but a Mad-man would undertake in his Condition. They ſhew'd him what danger he was about to run, and that his health was ſo ill ſettled it might coſt him his Life. He anſwer'd, *He had rather die learning ſomething, than Live in ſuch a languiſhing State as he was in, and that ſince his own Country agreed with him no better, he would try another.* Accordingly he went thro' moſt of the chief Cities of *Germany*, where he viſited the Painters, and the Curious. To prevent his being known, he paſt for his Man's Servant, pretending he was entertain'd by him for his Skill in *Painting*. By this means he heard what one

and t'other said of his Works, without knowing who he was, which was a great pleasure to him. His Disguise, his Diversion, the Exercise of his Journey, and the different Air of the Countries thro' which he Travell'd, had such an Effect on his Mind and Body, that he recover'd his former Health and Vigour.

He Design'd an infinite number of *Pieces* at *Rome* and *Naples*, as well after the *Antique*, as after *Raphael*, *Polidoro*, and other famous Masters. He painted very little himself, and his Distemper taking him again, he was forc'd to enter into a new Course of Physick. The Physicians cur'd him by a Milk-Diet, and advis'd him to return to his Native Air. He came back to *Haerlem*, where he *Grav'd* several things in several *Manners*, and at last having form'd a particular one, he put forth abundance of fine *Prints* drawn after the *Designs* which he brought out of *Italy* with him.

One may perceive, by the Prints that were of his Invention, that his *Goût* of *Designing* was not very natural, and that his *Manner* had something in it that was wild: However, 'tis visible also, that he manag'd his *Graver* with great steadiness, and extraordinary Lightness. He dy'd at *Haerlem Anno* 1617. At Fifty Nine Years of Age.

JOHN van ACH.

So call'd from the Place of his Father's Abode, which was *Aix la Chapelle*. He himself was born at *Cologn*, in the year 1556. Having been *Sprangher's* Disciple for some Time, he Travell'd from one City to another all over *Italy*, seeking after opportunities to improve himself in the Study

Study of his *Art*. From *Italy* he went to *Germany*, where the Emperor *Rodolphus* took him into Favour, and ſent him to *Rome* to *Deſign* the *Antiques*. This Prince was a Paſſionate Lover of the *Fine Arts*, a good Critick in them, and a great Encourager of Merit in all Artiſts. *John van Ach*, at his return, Work'd a long while for the Emperor. His Performances deſerve Praiſe, and got him the Character of the greateſt Maſter of his Time. The Emperor valu'd him as well for his Prudence, as Skill; and he employ'd all his Credit at the Imperial Court, to oblige Men of Merit. He dy'd there loaden with Riches and Honour, and belov'd and Eſteem'd by all that knew him.

JOSEPH HEINTS

Of *Bern*, was entertain'd in the Emperor *Rodolphus*'s Service, at the ſame time that *John van Ach*, *Sprangher*, *Hufnagle*, *Brueghel*, *Rowland Savery*, *John* and *Giles Sadeler*, and others were employ'd by him. The Emperor ſent him into *Italy*, to *Deſign* the fineſt *Statues* and *Pictures*, and he ſucceeded ſo well therein, that he was particularly favour'd by that Prince, for whom he did a great many admirable *Pieces*, which were *Engrav'd* by the *Sadeler*'s, *Lucas Killan*, and *Iſaac Mayer* of *Frankfort*. He dy'd at *Prague*, very much lamented by Perſons of the beſt Quality, for he was himſelf a Man of Honour. He had a Son who was a Painter.

Matthew

Matthew and *Paul Bril*, Brothers,

Of *Antwerp*, were good *Landskip*-Painters, and good *Topographers*. *Matthew* being employ'd on the Works of the *Vatican*, his Brother *Paul* came to *Rome*, where they did each of them ſeveral things in *Freſco*. *Matthew* dy'd in the year 1584. *Paul* his younger Brother, who liv'd to be 72 years old, left a vaſt number of rare *Pieces* behind him, when he departed this Life, *Anno* 1622. His Works are in moſt of the *Cabinets* of the Curious, and very much eſteem'd by them.

CORNELIUS CORNELIUS

Of *Haerlem*, was the Son of *Peter Cornelius*, a Skilful Painter. He was born in the year 1562, and tho' he had never been in *Italy*, drew a great many very fine Pieces, and bred up good Diſciples. He joyn'd with *Charles van Mander*, in erecting an Academy of Painting at *Haerlem*, about the year of our Lord 1595.

ADAM van NOORT

Of *Antwerp*, was Son and Diſciple of *Lambert van Noort*. He Painted in *Great*, and had the Reputation of being a *Maſter*. He was ſo full of Buſineſs, he had not time to go out of his own Country. He was *Rubens*'s firſt Maſter, and dy'd at *Antwerp*, *Anno* 1641. being fourſcore and four years old.

OTHO VENIUS,

Or *Octavio Venus*, a *Dutchman*, was descended of a considerable Family in the City of *Leyden*, and born in the year 1556. He was carefully educated by his Parents in the Study of the *Belles Lettres*. He learn'd at the same Time to *Design* of *Isaac Nicholas*. He was but fifteen years old, when the Civil Wars oblig'd him to leave his Country; he retir'd to *Liege*, finish'd his Studies, and there gave the first proofs of the Beauty of his Mind. He was particularly known to Cardinal *Groosbeck*, who gave him Letters of Recommendation when he went to *Rome*, where he was entertain'd by Cardinal *Maduccio* His Genius was so active that he at once apply'd himself to Philosophy, Poetry, the Mathematicks and Painting. He became a great Proficient in *Designing* under the discipline of *Frederico Zucchero*. He acquir'd an excellence in all the parts of Painting, especially in the knowledge of the *Claro Oscuro*; by which he was reckon'd in *Italy*, to be one of the most Ingenious and most Universal Men of his Age. He liv'd at *Rome* seven years, during which Time he perform'd several rare Pieces, and then passing into *Germany*, was receiv'd into the Emperor's Service. After this the Duke of *Bavaria* and the Elector of *Cologn* employ'd him, but all the advantages that he got by his Service in the Courts of Foreign Princes, cou'd not detain him there; he had a desire to return into the *Low-Countries*, whereof *Alexander Farnese*, Prince of *Parma*, was then Governor. He drew his Picture, arm'd Cap-a-pe, which confirm'd his Reputation in the *Netherlands*. After the death of that Prince, *Venius*.

nius retir'd to *Antwerp*, where he adorn'd the principal Churches with his Paintings. The Arch-Duke *Albert*, who succeeded the Prince of *Parma* in the Government of the *Low-Countries*, sent for him to *Brussels*, made him Master of the Mint, and tho' it took up much Time, *Otho* found leisure to exercise himself in his Profession. He drew the Arch-duke and his Wife the Infanta *Isabella*'s *Portraits* in *Great*, which were sent to *James* I. King of *Great Britain*: And to shew his knowledge of *Polite Learning*, as well as that of Painting, he publish'd several Treatises, embellishing them with Cuts of his own *Designing*, as Horace's *Emblems*, *The Life of* Thomas Aquinas, *and the Emblems of Love*, all which I have seen, and in which there is a great deal of Art and Grace. *Venius* Dedicating the *Emblems* of *Profane Love* to the Infanta *Isabella*, she oblig'd him to do the like by *Divine Love*. *Lewis* XIII. made him very fair Offers to tempt him to enter into his Service, but he wou'd never leave his own Country, satisfying himself with the Character and Employments he held there. He was the first since *Polidore Caravaggio*, who reduc'd the *Claro Oscuro*, to a Principle of the *Art* of *Painting*. *Rubens* perfected what he began, and the whole *Flemish School* learn'd it of him. *Venius* dy'd at *Brussels*, *Anno* 1634. in the threescore and eighteenth year of his Age. He had two Brothers, *Gilbert*, who was a *Graver*, and *Peter*, a *Painter*. He had also the Honour to breed up the famous *Rubens* in his Art.

JOHN BOTTENHAMER

Was born at *Munich* in *Bavaria*, in the year 1564. He learnt the *Rudiments* of *Painting* of his Father;

Father; but he form'd his *Manner* in *Italy*, under the Diſcipline of *Tintoret*, whoſe Diſciple he was. He Painted in *Freſco* and in *Oil*: His *Invention* was eaſy and agreeable: He Work'd very much in *Freſco* at *Munich* and *Ausburg*, where there are great Proofs of his Ability ſtill remaining. He got Money apace, but being Extravagant, ſquander'd it away as faſt as he got it.

PETER CORNELIUS DERICK

Of the City of *Delft*, imitated *Baſſano*'s *Manner* ſo Naturally, that the Curious are often deceiv'd by it.

Sir *PETER PAUL RUBENS*,

Whom, in ſome ſort, we may call the *Honour of Painting*, was Originally of *Antwerp*, where his Father *John Rubens*, of noble Extraction, held the Office of *Counſellour in the Senate*: When the Civil Wars broke out, they oblig'd him to leave his Country, and retire to *Cologn*, in which City his Son *Peter Paul Rubens* was born in the year 1577. The care his Parents took of his Education, and the vivacity of his Wit, made every thing eaſy to him, that he had a Mind to learn. He was ſo ingenious, that 'twas thought his Merit wou'd advance him to his Father's Poſt: But he had not reſolv'd upon any Profeſſion when his Father dy'd, and the Troubles in the *Netherlands* abating, his Family return'd to *Antwerp*. He continu'd there his Studies of the *Belles Lettres*, and at his leiſure-hours, diverted himſelf with *Deſigning*, feeling in himſelf

a ſtrong inclination to the Exerciſe of that Art, to which he was carry'd away by a ſecret impulſe of Nature, who had ſow'd the Seeds of it deep in his Mind. His Mother, perceiving his deſires to improve himſelf in it grew ſtronger every day, permitted him to learn to *Deſign* of *Adam Van Noort*, who was a Painter of ſome Note; but when *Rubens* had been long enough with him to ſee that he was not for his purpoſe, he remov'd to *Otho Venius*, who was not only a good Painter, but a Man of Wit, Maſter of the Principles of his Art, and well vers'd in the *Belles Lettres*. Theſe rare qualities agreeing with *Rubens*'s Genius, the Maſter and Diſciple contracted an intimate Friendſhip, and this was the occaſion of his giving himſelf up entirely to his Art, which he at firſt intended to learn only for his Pleaſure; to which, the Loſſes his Family ſuffer'd in the Civil Wars, were no ſmall inducement.

He Learn'd with ſo much eaſe, and work'd with ſo much application, that 'twas not long before he equall'd his Maſter. He only wanted to improve his Talent by Travel: To that end he went to *Venice*, and in the School of *Titian*, perfected his knowledge of the Principles of *Colouring*.

In this City he became acquainted with one of the Duke of *Mantua*'s Gentlemen, who propos'd to him, on behalf of his Maſter, to enter into that Duke's Service in the ſame quality. The Excellent Paintings which are at *Mantua*, and of which *Rubens* had heard much talk, were the chief motives to his accepting this Propoſal. He ſoon grew in Credit at the Court of *Mantua*, where, having carefully ſtudy'd *Julio Romano*'s Works,

Works, he made no long ſtay. Thence he went to *Rome*, and with the ſame care apply'd himſelf to the ſtudy of the *Antique*, the Works of *Raphael*, and every thing that might contribute to his Perfection in his Art. What was agreeable to his Gout he made his own, either by Copying, or making Reflections upon it, which he preſently wrote down; and he generally accompany'd thoſe Reflections with *Deſigns*, drawn with a light ſtroke of his Pen, carrying always about him two or three Sheets of Blank-Paper for that purpoſe. While he was in *Rome*, he drew the Pictures for the Altar of the Church of *Santa Croce* and others for the *Chieſa Nova*, belonging to the Fathers of the Oratory.

He had been ſeven years following his Studies in *Italy*, when he receiv'd advice that his Mother was dangerouſly ill. He took Poſt immediately and return'd to *Antwerp*, but his Mother dy'd before his arrival. Soon after he marry'd *Katherine de Brents*, with whom he liv'd four years. He lov'd her extreamly, and when ſhe dy'd, was ſo troubl'd at her Death, that he left *Antwerp* for ſome time, endeavouring to divert his Sorrow by a Journey to *Holland*. He went to *Utrecht*, to viſit *Huntorſt*, for whom he had a great Value. *Sandrart*, who was then *Huntorſt*'s Diſciple, waited upon *Rubens* to all the Cities of *Holland*, and ſays, that as they were on their way from one Town to another, *Rubens*, ſpeaking of the Works of the Painters that he had ſeen in his Journey, prefer'd *Huntorſt*'s *Manner* of Painting, and *Blomaert*'s Compoſitions, to any he had ſeen; and that he was ſo in love with *Cornelius Polemburgh*'s Pictures in *Little*, that he deſir'd him to draw ſome for him. *Rubens*'s ſecond Wife was *Helena Forman*,

man, who was indeed a *Helen* for Beauty, and help'd him very much in the Figures of *Women*, which he Painted.

Rubens's Reputation ſpreading over all *Europe*, there was never a Painter but coveted to have ſomething or other of his Drawing; and he was ſo importun'd on this account, that he was forc'd to leave his Deſigns to be Executed by his Diſciples, whoſe Pictures he touch'd over again with freſh Views, a lively Underſtanding, and a readyneſs of Hand, anſwerable to the quickneſs of his Wit, which got him a good Eſtate in a ſmall time: But there is a vaſt deal of difference between theſe Pieces, and thoſe that were all of his own *Drawing*. The former are an injury to the Reputation of the latter, for they are generally *ill deſign'd*, and lightly Painted.

Queen *Mary* of *Medicis*, Wife of *Henry* IV. being deſirous that *Rubens* ſhou'd Paint the *Luxemburg* Galleries at *Paris*, invited him to come thither, whither he came at her Requeſt to take a view of the Places, and draw his *Deſigns* for two of thoſe Galleries. The Hiſtory of that Queen's Life, was intended for the Subject of one of his Pieces, and the Life of *Henry* IV. for the other. *Rubens* began the Gallery firſt, that was to be Painted with the Story of the Life of *Mary* of *Medicis*, which he finiſh'd, but the King's Death happening preſently after, hinder'd his compleating the Hiſtory of his Reign, towards which he had begun ſeveral Pictures. The Queen, who lov'd Painting, and *Deſign*'d very neatly herſelf, oblig'd *Rubens* to draw two of the Pictures that were part of her Story, in her Preſence, that ſhe might have the Pleaſure to ſee him Paint.

While

While *Rubens* was at *Paris*, the Duke of *Buckingham* happen'd to come there, and became acquainted with him. He was taken with his good Senſe; and finding it to be equally ſolid and penetrating, he recommended him to the Infanta *Iſabella*, who made him her Ambaſſador in *England*, to Negotiate a Peace with King *Charles* I. in the name of her Nephew *Philip* IV. King of *Spain*, and in her own. The Treaty took effect, and King *Charles*, in acknowledgment of the Service he had done the Crown of *England*, preſented him, in full Parliament, with a Sword and Garter, both of them enrich'd with Diamonds, and together worth twelve thouſand Crowns.

We muſt deſire the Reader's excuſe for giving him the Trouble of Reading the laſt Paragraph, which is as falſe as ridiculous; but there ſcarce ever was a French *Hiſtorian, who out of the inveterate hatred the* French *naturally bear our Nation, has not every where, when he ſpeaks of the Affairs of* England, *done it with all the diſadvantage that malice and falſhood cou'd ſuggeſt. Even this Writer, otherwiſe fair and equal in his report of things, cannot forbear reflecting on the Honour of our Country, and to do it is guilty of the greateſt abſurdity in the World. He makes King* Charles *preſent* Rubens *with Gifts to the Value of Three Thouſand Pound, for Concluding a Peace between* England *and* Spain, *as if* England *was ſo fond of the Friendſhip of the* Spaniards, *or ſo afraid of their Power, that ſhe thought ſhe cou'd not Reward the Man ſufficiently that had been a chief Inſtrument in the Treaty, which is as likely as that the King ſhou'd do him ſo much Honour in full Parliament. a Falſity too obvious to need Confutation; but ſuch is the veracity of the* French *Writers, when they have any thing to ſay of* England, *they will*

not name those of our Nation, whom they cannot, without more than common assurance, mention but with Honour, and for that reason the whole English *School was sunk by this Historian. We shall say more of it hereafter. The Truth of* Rubens's *Success in the Court of* England, *is, He Concluded the Treaty, and Painted the Banquetting-House, for which the King paid him so much Money; and as he was a Man of* Merit, *Knighted him. He sold the Duke of* Buckingham *so many Pictures, Statues, Medals and Antiquities, that the Duke paid him Ten Thousand Pound for the Purchase. He was his intimate Friend; and* Rubens's *Character was such, that the Duke got as much Honour by* Rubens's *Friendship, as* Rubens *did by his; for if the one was great in Favour, Riches, Power and Dignities, the other was as great in Fame, Merit, Knowledge, and the Glory of being the Prince of his Profession.* To return to Monsieur *de Piles*'s History of him,

When he went to *Spain*, to give *Philip* an account of his Negotiation, he had also the Honour of Knighthood from him, besides many magnificent Presents. He drew the *Portraits* of the Royal Family, and Copy'd some of *Titian*'s for his own use.

While *Rubens* was in *Spain*, *Don John*, Duke of *Braganza* (who was afterwards King of *Portugal*) being a Lover of Painting, and hearing much talk of *Rubens*'s Excellence in that *Art*, wrote to some Lords that were his Friends in the Court of *Madrid*, to desire they would so order the matter, that *Rubens* might visit him at *Villa Vitiosa*, the Place of his Residence. *Rubens* was well enough pleas'd with the Journey, and set out with a great Train, which some of the Duke's Friends giving him notice of, he was so frighted,

frighted that he ſent a Gentleman to meet him, and tell him, the Duke his Maſter being oblig'd to go from home about an extraordinary Affair, deſir'd him not to come any farther, and that he woa'd accept of Fifty Piſtoles for the Charge he had been at in coming ſo far. *Rubens* refus'd the Piſtoles, ſaying, *He did not want any ſuch ſupply, having brought two Thouſand along with him, which he intended to ſpend in the Duke's Court in fifteen days, the time he had allotted for his ſtay there.*

Sir *Peter* returning to *Flanders*, had the Poſt of Secretary of State confer'd on him; however, he did not leave off his Profeſſion, the extent of his Underſtanding being large, enough to do the Duties of his Office, and to Exerciſe himſelf in his Art. Thus loaden with Riches and Honour he liv'd ſeveral Years. At laſt the Gout, with which he had been a long time afflicted, flew up to his Stomach, and kill'd him, *Anno* 1640. in the ſixty third year of his Age. He left two Sons by his ſecond Wife: The eldeſt ſucceeded him in the Office of Secretary of State, and the other was very well provided for by the ſhare of his Father's Eſtate, which fell to him.

He was good natur'd and obliging; his *Genius* was full of Fire, his Senſe Solid and Sublime. He was univerſally Learned; and for the Politeneſs of his Manners, and the Perfection of his Knowledge, he was belov'd and eſteem'd by Perſons of the beſt Rank. He ſpoke ſix Languages; and when he wrote to Men of Learning, or made any Obſervations on his Art, he always did it in *Latin*.

Never Painter produc'd ſo many, and ſo great Compoſitions as *Rubens*. The Palaces of ſeveral Princes, and the Churches in *Flanders*, can give

ſubſtantial proofs of this aſſertion. 'Tis difficult to decide where his Fineſt Pieces are. There is hardly a Place in *Europe*, but has ſome token of his Ability; however, the Cities of *Antwerp* and *Paris*, ſeem to be the depoſitories of his moſt valuable Paintings. The good Judges, and skilful Painters, who examine his VVorks with care, will eaſily be convinc'd that *Rubens* not only carry'd the Art of Painting to a very high degree, but that he open'd a way, which will lead thoſe that proceed in it, to Perfection.

He had a great many good Diſciples, as *David Teniers*, *Van Dyck*, *Jordan*, *Jouſt*, *Soutmans*, *Diepembeck*, *Van Tulden*, *Van Mol*, *Van Houk*, *Eraſmus Quillinus*, and others, of all whom *Van Dyck* diſtinguiſh'd himſelf moſt, and did his Maſter moſt Honour.

Rubens at firſt propos'd to himſelf to imitate *Michael-Angelo da Caravaggio*'s *Manner* of Painting, but finding it too laborious, he left it, and form'd another more expeditious and agreeable to his Genius.

One *Brendel*, a Painter, who was alſo a Famous Chymiſt, coming to ſee him, ask'd him if he would joyn with him in ſearching after the Philoſophers Stone, telling him to encourage him, he had little more to do to come at it, and they might both of them make their Fortunes by it. *Rubens* anſwer'd, *He came too late by above Twenty Years, for he had himſelf found out the Philoſophers Stone, by the help of his Pencil and Colours.*

Abraham Johnſon, a skilful Painter of *Antwerp*, whoſe only fault was Lazineſs and Debauchery, complaining of Fortune, and being jealous of *Rubens*, challeng'd him, propoſing to him to draw each a Picture, as a Tryal of Skill, and to leave

leave it to certain Criticks, to determine whose Performance was best *Rubens* did not think fit to accept of the Challenge, answering, *That he willingly yielded the Preference to him; that both of them shou'd continue to do their best, which he intended to the utmost of his power, and no doubt the Publick would do them both Justice.*

Reflections on the Works of Sir *PETER PAUL RUBENS.*

'Tis very easy to perceive by the Works of this Painter, that his *Genius* was of the first Order, which he cultivated by a profound Knowledge in all sorts of Literature, by a nice Enquiry into every thing that had Relation to his Profession, and by indefatigable Labour. Thus his *Invention* was ingenious, and accompany'd with all those Circumstances that were worthy a Place in his Subject. He painted in all kinds, often the same things, but very differently. No Man ever treated Allegorical Subjects so learnedly and clearly as *Rubens*; and as *Allegories* are a sort of Language which consequently ought to be Authoriz'd by Use, and generally Understood, he always introduc'd those *Symbols* in his *Pieces*, which *Medals*, and other Monuments of Antiquity, have render'd familiar, at least, to the Learned.

As his *Invention* was Ingenious, so his *Disposition* was advantagious; every particular Object in his Pictures was seen with pleasure its self, and contributed also to the good Effect of the *whole together.*

Tho' *Rubens* liv'd seven Years in *Italy*; tho' he made a considerable Collection of *Medals*, *Statues*, and Engrav'd *Stones*; tho he Examin'd, Understood and Extoll'd the Beauty of the *Antique*, as appears by a Manuscript of his, the Original of which is in my Custody, yet, thro' Education, and the Nature of his Country, he fell into a *Flemish Character*, and sometimes made an ill choice offending against the Regularity of *Design*: However, tho' this is a fault that is blameable where-ever 'tis found, and tho' his knitting of the Joints is a little too Extravagant, yet the best Judges must confess, that *Rubens* was very far from being Ignorant in *Designing*, for in most of his Pictures he has shewn a great deal of Penetration in it. There is a piece of his Drawing in the City of *Gaunt*, a Representation of the *Fall of the Damn'd*, in which there are near 200 Figures *Design'd* with a good *Gusto*, and very Correctly. By this we may perceive, that *Rubens*'s Errors in *Designing* proceeded from the Rapidity of his Productions.

There are abundance of his Pictures at *Paris*, especially in the *Luxemburg*-Galleries. I refer the Impartial Criticks to those Pieces, and they will find enough, in the *Divinities* and Principal *Figures* at least, to satisfy the nicety of their Judgment.

He expres't his Subjects with equal *Energy* and *Perspicuity*, to which he added *Nobleness* and *Grandeur*. His particular *Expressions* are suitable to the Subject. The Spectator is every-where mov'd by them, and there are some of them of a *Sublime* Character.

His *Attitudes* are simple and natural without Coldness, *Contrasted* and *Animated* without exaggeration, and vary'd with Prudence His

His Figures are adjusted with a good *Gout*, and his *Draperies* are set with Art. They are diversify'd and agreeable to the Sex, Age and Dignity of the Persons represented. The *Folds* are large, well plac'd, and expose the Naked without Affectation.

He has shewn as much judgment in his *Landskips* as in his *Figures*, and when he represents *Prospects*, naturally ungrateful and insipid as those of *Flanders* are, he renders them *Picquant* by the *Claro Oscuro*, and by the Accidents which he introduces into his Composition. The Forms of his *Trees* are not very Elegant. They retemble those of his own Country too much, and his Touches are not so fine as *Titian*'s.

His *Architecture* is heavy, and has something of the *Gothique* in it. He often makes use of the Licences, but they are Judicious, Advantageous and Imperceptible.

Every thing that depends on *Colouring* is admirable in *Rubens*. He advanc'd the Knowledge of the *Claro Oscuro* more than any Painter ever did, and shew'd the Necessity of it.

By his Example he made the method of pleasing the Eyes a Precept. He Collected his Objects after the *Manner* of a Bunch of *Grapes*, of which the *Grapes* that are in the Light make altogether a *Mass* of Light, and those that are in the Dark, a *Mass* of Darkness. Thus all the *Grapes* making one single Object, the Eyes behold them without distraction, and may, at the same time, distinguish them without Confusion.

The Reader will perceive we differ in the Translation of this Simile, from the Translation of the same Comparison in the first Chapter. As plain and familiar as it seem'd to Monsieur de Piles, *and the Painters,*

ters, we wanted to be more enlighten'd in it to make it clear to such as are not of the Profession. We have been Literal in rendring it into English *in this Place, and because Monsieur* de Piles *has examin'd it better in his Observations on Monsieur* de Fresnoy's *Art of Painting, we shall add that Explanation to this here. His Words are these:*

'*Titian*, by this judicious and familiar Comparison, means that a Painter ought to Collect the 'Objects, and to dispose them in such a Manner 'as to Compose one whole, the several Contiguous Parts of which may be enlighten'd, many 'shadow'd, and others of broken Colours, to be in 'the Turnings, as on a Bunch of Grapes many 'Grapes, which are the Parts of it, are in the 'Light, many in the Shadow, and the rest faintly Colour'd to make them go farther back. *Titian* once told *Tintoret*, *That in his greatest Works 'a bunch of Grapes had been his principal Rule, and 'his surest Guide.*

This *Assemblage* of Objects and *Light* is call'd a *Groupe*, and let the number of the Figures that enter into a *Composition*, be never so great, *Rubens* never made above three *Groupes* in one Piece, that the sight might not be scatter'd by a Multiplicity of Objects, alike sensible and expos'd. He also industriously conceal'd the Artifice as much as possible, and only those that understand its Principles can discover it.

His *Carnations* are very fresh, each in its Character. His *Tints* are just, and employ'd with a free hand, without being Jumbled by the mixture, for fear they should fully and lose too much of their Lustre or Truth, which appear'd in them when the work was first done. *Rubens* observ'd this Maxim with the more care, because

his

his Performances are *Grand* and conſequently to be view'd at a diſtance, wherefore he endeavour'd to preſerve the Character of his Objects, and the freſhneſs of his *Carnations*.

To this end he not only did his utmoſt to keep his *Tints* pure, but he made uſe of the moſt Lively Colours to have the effect he intended. He ſucceeded in his endeavours, and is the only Perſon who underſtood how to join a great Luſtre, to a great Character of *Truth*, and amongſt ſo much *Brillant* to maintain a Harmony, and a ſurprizing Force, for which reaſon we may reckon the ſupream Degree, to which he rais'd *Colouring*, to be one of the moſt valuable Talents of this Painter.

He was a Man of an univerſal *Genius*, and Excell'd as well in *Hiſtory-Painting* as in *Portraits*, *Landskips*, *Animals*, and every thing that was proper to be Painted.

His Labour was light, his Pencil Mellow, and his Pictures finiſh'd, but not like ſome Painter's *who with over-ſtraining and earneſtneſs of finiſhing their Pieces, do them more harm than good.* He had ſeveral Diſciples who executed his *Deſigns*, on which account many Pictures are attributed to him that were not of his doing. His own works, to which he gave the laſt Hand, ſhew that never Painter was more eaſy in the Execution of his *Deſigns* and that the wonderful effect which they have on the Eyes of the Spectator, did not proceed ſo much from his Conſummate Experience, as from the certainty of his Principles.

ADAM

ADAM ELSHEIMER

Born at *Franckfort* upon the *Main*, was a Taylor's Son, and at firſt a Diſciple of *Philip Uffenbach*, a Man of Senſe, who aiming at a great many things, had little Experience of the *Practical* Part of the Art, tho' he was Maſter of the *Theory*. *Adam* having learnt of him as much as he cou'd teach him, went to *Rome*, where he ſpent the remainder of his Days. He was very Studious, and Exercis'd himſelf chiefly in *little Figures*. He finiſh'd every thing he did extreamly: His *Colouring* was good, and his *Compoſitions* Ingenious. Count *Gaude* of *Utrecht*, *Grav'd* ſeven Pieces after him with equal Fineneſs and Force. There were ſeveral other *Prints* Engrav'd after his Works, part of which he Etch'd himſelf, and part were *Grav'd* by *Madelain du Pas*, and others.

His Memory was ſo good, that if he had ſeen any thing, he wou'd keep it in his Mind for ſome time, and then Paint it exactly without *Deſigning* it when he firſt ſaw it. Tho' he liv'd in Reputation at *Rome*, and ſold his Pictures at high Prices, yet he took up ſo much Time in finiſhing them, that he cou'd not ſell enough to anſwer the Expence of his Houſe: This made him ſo Melancholy, that he neglected his Buſineſs, and Liv'd only upon what he cou'd borrow; by which means he ran ſo far in Debt, that not being able to get out of it, he was thrown into Priſon, where he fell Sick, and tho' he was ſoon releas'd, his Diſtemper continu'd. He cou'd not bear the diſgrace, nor ſurvive it: His Diſeaſe and Trouble encreaſing, carried him to his Grave in the year 1610.

1610. The *Italians* themſelves, who had a particular Eſteem for him, lamented the loſs of him. *James-Erneſt-Thomas* of *Landau* was his Diſciple, and his Pictures are ſo like *Adam*'s, that they are often taken the one for the others.

ABRAHAM BLOMAERT,

Born at *Gorcum*, *Anno* 1567. follow'd his Father to *Utrecht*, where he was Educated, and always Liv'd. His Father was an Architect, his Maſters ſome ordinary Painters, whom he lit upon by Chance, and he lookt upon the Time he ſpent with them, as ſo much thrown away. He form'd a *Manner* to himſelf after Nature, and as his Genius directed him. It was Eaſy, Fruitful, Graceful and Univerſal. He underſtood the *Claro Oſcuro*. The Folds of his Draperies were large, and had a good Effect; but his *Gout* of *Deſigning* had too much of his own Country in it. There were a vaſt number of Prints *Grav'd* by the beſt *Gravers* after his Works. He dy'd at fourſcore years of Age, *Anno* 1647. He had three Sons, of whom *Cornelius*, the Excellent *Grawer*, was the youngeſt.

HENRY STENVICK.

Stenvick was the Place of his Nativity. He learnt the rudiments of his Art of *John Uries*. He delighted in *Drawing* the *Perſpectives* of the inſides of Churches, and did every thing in this way that cou'd be done. The Wars of *Flanders* drove him out of his own Country to *Frankfort*, where he ſettl'd and follow'd his Profeſſion till he dy'd, *Anno* 1603. He had a Son who took

took a fancy to the ſame kind of Painting. He was employ'd by *Charles* I. King of *England*. He liv'd very Honourably at *London*, and when he dy'd, his Widow remov'd to *Amſterdam*, where ſhe got her Living by Painting *Perſpectives*, as her Husband and Father-in-Law had done before her.

ABRAHAM JOHNSON

Of *Antwerp*, had a wonderful Genius for Painting, and in his Youth did ſome things that put him above all the young Painters of his Time; but falling in Love, he neglected his Studies and Buſineſs, to follow his Courtſhip. The young Woman liv'd at *Antwerp*, and he was ſo aſſiduous in his Addreſſes, that he gain'd, and married her. Now, as if he had no more to do, ſince he had got a Wife, he minded nothing but his Pleaſures, and ſoon ſpent what he had laid by before he marry'd. His Circumſtances growing low, inſtead of blaming his own Lazineſs, he complain'd of the little Juſtice that was done his Merit. He grew jealous of *Rubens*, challeng'd him to draw a Picture with him, and propos'd ſeveral Perſons to judge whoſe Performance was beſt when they had both done them. *Rubens* reply'd, *He willingly ſubmitted to him in that Point, and the World wou'd do them both Juſtice*, refuſing to accept the Challenge. There are ſome of *Johnſon*'s Works in the Churches at *Antwerp*, and a *Deſcent from the Croſs*, which he drew for the *Great Church* at *Boiſleduc*, a Piece ſo admirably well perform'd, that it has been taken for *Ruben*'s, and indeed, is not inferior to the Works of that Painter.

GERARD SEGRE

Of *Antwerp*, went to *Rome*, and after having Study'd the Principles of his Art ſome time, gave himſelf up entirely to *Manfrede*'s Manner, and, at laſt, excell'd him in the *Force* and *Union* of his *Colouring*, as one may ſee by his *Painting* at *Antwerp*, and elſewhere. But *Rubens* and *Vandyck*'s *Manners* being generaly approv'd of, *Segre* was forc'd to change his, or his Pictures would have lain upon his Hands. His good Senſe, and the Knowledge he had of his Art, made the change eaſy to him, and he ſucceeded in his new *Style*. He dy'd at *Antwerp*, in the year 1651. leaving a Son of his own Profeſſion behind him.

MICHAEL JOHNSON MIREVELT,

Born at *Delft*, *Anno* 1568. was a Goldſmith's Son, and the Diſciple of *Anthony de Montfort* of *Blocland*. He Learn'd his Art very eaſily, and tho' he was ſucceſsful in his *Hiſtory-Pieces*, yet by little and little he left off that ſort of Painting, and did nothing but *Portraits*, which he perform'd with Beauty and Facility. His Reputation was ſo great, that he drew a prodigious number of them, and ſold them at what price he pleas'd. He never wou'd take leſs than 150 Florins a-piece. *William Jaques* of *Delft* Grav'd after him, and his Prints are both numerous and fine.

CORNELIUS SCHUT

Of *Antwerp*, was Born with a lively Imagination and a great Talent for Painting, which is ſeen by his Productions. He always ſeaſon'd them with Poetical Ideas. He had little Buſineſs, and imputing it to *Rubens*'s Reputation, he was very angry with that Painter, railing at him as one that was Covetous; but *Rubens* took no other Revenge of him, than to procure him Work.

GERARD HUNTORST

Of *Utrecht*, was Born in the year 1592. and paſt for one of the beſt Painters of his Time. He was *Blomaert*'s Diſciple; he afterwards went to *Rome*, where having Study'd *Deſigning*, he exercis'd himſelf with ſo much application and ſucceſs in Drawing *Night-Pieces*, that no body ever did it ſo well as He. When he return'd to *Utrecht*, he drew ſeveral *Hiſtory-Pieces*. He was ſo Sober, and a Man of ſo much Honour, that moſt of the young Men of Quality of *Antwerp*, were ſent to him to learn to *Deſign*. He alſo taught the Queen of *Bohemia*'s Children to *Deſign*, the Prince-Palatine, and the four Princeſſes, their Siſters, were his Diſciples. Among whom, her Highneſs, the Princeſs *Sophia*, and the Abbeſs of *Maubuiſſon*, diſtinguiſh'd themſelves by their Skill in Painting. *Charles* the Firſt, King of *England*, invited *Huntorſt* to come to *London*, where he did ſeveral *Grand* Performances for his Majeſty: When he return'd to *Holland*, he Painted the Prince of *Orange*'s Houſes of Pleaſure. In which he drew abundance of Poetical Subjects,

as

as well in *Freſco*, as in *Oil*, particularly in the Palace called *la Maiſon du Bois*, the Boarded Houſe, half a League from the *Hague*.

Sir *ANTHONY VANDYCK*

Was born at *Antwerp*, in the year 1599. He had the happieſt Pencil that ever any Painter was bleſt with, *Correggio* only excepted, beſides whom none can diſpute that Excellence with him. *Vandyck* was *Ruben's* Diſciple, and aſſiſted him in the Performance of his moſt conſiderable Pieces. He went to *Italy*, ſtaid a ſhort time at *Rome*, and then remov'd to *Venice*, where he skim'd the Cream (if you will allow the Phraſe) of *Titian*'s Works, and the Works of the whole *Venetian School*, to ſtrengthen his own *Manner*; proofs of which appear'd in the Pictures he drew at *Genoa*, where he left behind him many Excellent Peices. When he return'd to *Flanders*, he did ſeveral Pieces of Hiſtory, that rendred his Name famous all over *Europe*; but believing he ſhou'd be more employ'd in the Courts of Foreign Princes, if he apply'd himſelf to *Painting after the Life*; he reſolv'd, at laſt, to make it his chief Buſineſs, knowing it not only to be the moſt acceptable, but the moſt advantageous part of his Profeſſion. Beſides, he was willing to ſignalize himſelf by a Talent, which Nature had particularly favour'd him with. Cardinal *Richlieu* invited him into *France*, where not liking his Entertainment, he ſtaid a very little while; and thence went to *England*, being ſent for by King *Charles*, who receiv'd him very graciouſly. He was ſo much employ'd in *Drawing* the *Portraits* of the Royal Family, and the Lords

of

of the Court, that he had no time to do any *Hiſtory Pieces*. He did a prodigious number of *Portraits*, about which he took a great deal of care at firſt; but, at laſt he ran them over haſtily, and Painted them very ſlightly. A Friend of his asking him the reaſon of it, He reply'd, *I Workt a long Time for my Reputation, and I do it now for my Kitchen.* By this method he got a good Eſtate, marry'd a Woman of Quality, and kept a noble Houſe. He dy'd in *London* in the year 1641. at forty two years of Age. 'Tis probable he ſhortn'd his days by waſting his Spirits, with too much application to his Buſineſs, without which he cou'd not have perform'd the vaſt number of Pictures that came out of his Hands. *Hanneman* and *Remy* were his beſt Diſciples.

Reflections on the Works of Sir *ANTHONY VANDYCK*.

Never did any Diſciple profit more by his Maſter's Leſſons, than *Vandyck* did by *Rubens*'s. However, tho' he was Born with a fine *Genius*; tho' his Judgement was Solid, and his Imagination Lively; tho' he learnt with Eaſe, and Practis'd betimes all his Maſter's Principles, yet his Mind was not of ſo large an extent, as that of *Ruben*'s.

His *Compoſitions* were full, and conducted by the ſame Maxims, as were thoſe of *Ruben's*; but his *Invention* was not ſo Learned, nor ſo Ingenious as his Maſter's. Tho' he was not very correct, nor very well grounded in the part of *Deſigning*, he has nevertheleſs done ſomething in that kind, that are worthy Eſteem: When with the

the delicacy of his Choice, he obſerv'd Nature faithfully and judiciouſly: He drew ſeveral *Portraits* of a *Sublime* Character: He diſpos'd of them ſo, that it gave them an equal degree of Life and Grace. He always dreſt them according to the Faſhion of the Times, from which he drew what was moſt for the advantage of Painting, and ſhew'd by it, that nothing is too hard for Art and Genius, which can make the moſt ungrateful things beautiful. He *Deſign'd* his *Heads* and *Hands* with the utmoſt Perfection, and acquir'd a habitude of making the latter exactly beautiful and proportionable. He choſe his *Attitudes* agreeable to the Perſons, and took his Time to draw a Face when it had its beſt Looks on. He obſerv'd its Charms and Graces, he kept them in his Mind, and not only imitated Nature, but heightn'd her as far as he cou'd do it, without altering the *Likeneſs*. Thus, beſides the *Truth* in *Vandyck*'s Pictures, there's an Art which the Painters before him ſeldom made uſe of. 'Tis difficult to keep within bounds in doing ſo. A Painter ought to ſee with *Vandyck*'s Eyes, to find out what is to be found in that matter, to make uſe of his diſcoveries, and not to trangreſs the Limits which Nature has preſcrib'd him: Nay, *Vandyck* himſelf, as admirable a Genius as he was, has not always put this Artifice in Practice without abuſing it, eſpecially in the latter part of his Life. Indeed his laſt *Portraits* want much of the Beauty and Correctneſs of his Firſt.

His Judgment was ripe betimes, for his moſt valuable Pieces were drawn while he was young, when he did his beſt to Eſtabliſh his Reputation. The *Portraits* he drew of the moſt Skilful *Painters*,

his Friends; his Performances at *Genoa*, and thoſe he did in the firſt ſix and ſeven Years of his abode in *England*, are his fineſt Productions, and what acquir'd him the Character of the beſt *Painter* of his Time. Some of his laſt Works, which are alſo in *England*, are ſlight things: The *Colouring* is weak, and falls into the *Lead*; nevertheleſs his *Pencil* is happy every where; 'tis light, Flowing, Mellow, and does not contribute a little to the Life, which *Vandyck* put into every thing he painted. If his Performances are not alike perfect, all in the laſt degree, they carry with them, however, a *Great Character* of *Spirit*, *Nobleneſs*, *Grace* and *Truth*, inſomuch that one may ſay of him, that excepting *Titian* only *Vandyck* ſurpaſſes all the *Painters* that went before him, or have come after him, in *Portraits*, and that his *Hiſtory-Pieces*, in the Opinion of good Judges, deſerve a place among the Works of the *Painters* of the firſt Rank.

We refer the Reader to the Engliſh *School for a further Account of this Great Maſter, for as he did the greateſt Number, and the moſt valuable of his Performances in* England, *as the* Genius *of our Country, preferring* Portraits *to* Hiſtory-Pieces, *inclin'd him to apply himſelf wholly to Painting after the Life; as he receiv'd all the Incouragement in* England *which was due to his Merit, liv'd here, marry'd and dy'd here, ſo he moſt deſervedly ought to be plac'd in our School, of which he is the Honour, and indeed of the Art it ſelf.*

ADRIAN BROUWER

Of *Oudenarde*, was born in the Year 1608. He painted *in Little*, and delighted in Repreſenting the

the Actions of the *Peasants* of his own Country. His Subjects are generally low, but his Expressions are so lively, and his *Colouring* so good, that his Pictures are worth their weight in Gold. His fault was sotting; he was Extravagant and Careless, and consequently always Poor, which he made a jest of, being of a very pleasant humour, tho' he could not hold it long. His Debaucheries and Irregular way of Living shorten'd his Days, for he dy'd in the 36th Year of his Age, not leaving enough behind him to bury him. He was at first bury'd in a common Church-yard, but his Works growing every day more and more in Esteem, the Magistrates of *Antwerp* resolv'd to preserve his Memory by raising a noble Tomb over him. His Corps was taken up again, and bury'd a second time in the *Carmelites* Church, a vast Croud of People attending it to the Grave, over which a Magnificent Tomb was Erected, being a lasting proof of the Veneration paid by the Citizens of *Antwerp* to Merit in all Ages.

CORNELIUS POELEN BURCH

Born at *Utrecht* in the Year 1586, was a Disciple of *Blort*. He went to *Rome*, and for some time study'd *Raphael's* Works, which he design'd. He afterwards apply'd himself wholly to *Landskips*, taking *Adam Elsheimer's* Manner for his Pattern: At last having Study'd Nature more, he form'd a particular *Stile*, which was faithful and agreeable; and following his *Genius*, he always drew small *Figures*. When he return'd to *Holland* he work'd very assiduously to make himself known. The King of *England* having seen some

of his Pieces, invited him to his Court, and allow'd him a yearly Penſion. Returning to *Utrecht* he had ſo much Buſineſs, he cou'd not go thro' with it. His Pictures being to be carry'd from place to place with eaſe, were ſent for from all Parts. *Rubens* lik'd his Manner ſo well that he deſir'd ſome of his Pieces, which *Sandrart* undertook to ſend him. His Works are to this day known and eſteem'd all over *Europe*. He dy'd at 74 Years of Age, *Anno* 1660.

ROWLAND SAVERY

A *Flemming*, was the Son of an Ordinary Painter. His firſt Exerciſe in his Art was to Imitate all ſorts of Animals after Nature, and he became ſo Skilful, that the Emperor *Rhodolph*, who had a good *Taſte*, took him into his Service, and ſent him to *Friuli* to ſtudy *Landskips* on the Mountains, in which he ſucceeded. His *Deſigns* are generally drawn with a Pen, and are waſh'd over with different Colours, as near as he could to Nature, in the Object he deſign'd. He Collected all his *Drawings* into a Book, which he carefully conſulted. This Book is now in the Emperor's Cuſtody. *Giles Sadeler*, and *Iſaac* his Diſciple, *Grav'd* ſeveral of his *Landskips*; the fineſt of them all is the Piece in which St. *Jerom* is repreſented: 'Twas done by *Iſaac*. *Rowland* dy'd at *Utrecht* in a good old Age.

JOHN TORRENTIUS

Of *Amſterdam*, generally painted *Small Figures*, and tho' he was never out of his own Country, he has done ſomething with great *Force*, and great

great *Truth*. He lov'd to Paint *Nudities*, and was very Extravagant in his lewd fancy. His Friends often reprov'd him for it to no purpoſe. Inſtead of growing better by their Advice, to excuſe his wicked Inclinations, he fell into a damnable Hereſy, which he ſpread about himſelf, and by which his *Obſcene Figures* were not only Juſtify'd, but Commended. He was taken up for his horrible Tenents, and denying what was ſworn againſt him, the Magiſtrates put him to the Torture. He dy'd in the midſt of his Torments, and his lewd Pictures were burnt by the Hands of the Common-Hangman, *Anno* 1640.

FREDERIC BRENDEL

Of *Strasburg*, painted in *Diſtemper* with a great deal of Spirit and facility. He was *William Baur*'s Maſter.

WILLIAM BAUR

Of *Strasburg*, was *Brendel*'s Diſciple, had a great *Genius*, but the fury of his Imagination hinder'd his ſtudying the *Antique*, and Beautiful Nature, and prevented his throwing off the barbarous *Gout* of his Country. 'Tis true he was ſome time at *Rome*, but his ſtudies were wholly employ'd about *Architecture* and *Landskip*, and he took no care to form a *Grand Guſto*, or learn how to ſhew the *Naked*, which he deſign'd very ill. He painted *ſmall Figures* in *Diſtemper* on *Vellum*: His *Pencil* was light, his *General Expreſſions* and *Compoſitions* beautiful even to *Sublime*. He ſtudy'd his *Trees* at *la Vigne Madame*, and the Palaces, in and about *Rome* were his Models for *Architecture*. He

Etch'd, himſelf, *Ovid's Metamorphoſes*; the Figures were of his own Invention, and make a Volume by themſelves. Several of his *Deſigns*, of Subjects taken out of the Holy Scriptures, and other Hiſtories, were *Grav'd* by *Melchior Kuſſel*, and make another Volume of *Prints*. By theſe two Books one may perceive the extent of *William Baur*'s Genius. He dy'd at *Vienna* in a very little time after he Married, *Anno* 1640.

HENRY GAUDE Count-*PALATINE*,

Born at *Utrecht*, and deſcended from an Illuſtrious Family in thoſe Parts. He took ſuch a fancy to *Deſigning*, that there was not a young Painter in his Time, who *Deſign'd* ſo well as he did in his Youth. He went to *Rome*, while *Adam Elſheimer* was there, with whom he Contracted a cloſe Friendſhip, and not only bought of him what Pictures he had already finiſh'd, but paid him before-hand for as many as he ſhould make in ſeveral Years. *Henry* returning to *Utrecht*, Grav'd thoſe Seven Pictures after *Adam*'s Works, which the Curious admire for their ſingular Beauty. A young Woman that would have Marry'd him, gave him a *Philtre*, which, inſtead of making him in Love with her, took away the uſe of his Senſes. He grew a perfect Sot, and talk'd like an Ideot on any thing but *Painting*, on which he would diſcourſe very rationally and Judiciouſly as long as he liv'd.

DAVID TENIERS, the Elder,

Of *Antwerp*, was one of *Rubens*'s Diſciples in his own Country, and *Adam Elſheimer*'s at *Rome*, by

by which means, when he return'd to *Antwerp*, he made a mixture of *Rubens*'s and *Elsheimer*'s Manners. He drew only *Small Figures*, for which he was famous. He dy'd in the Year 1649.

JOHN *Van* HOUC

Of *Antwerp*, was one of *Rubens*'s good Disciples. He went to *Rome*, where his Knowlege in *Colouring* was admir'd. In his way back to *Flanders*, passing thro' *Vienna*, the Arch-Duke *Leopold* took him into his Service, which kept him there till the Year 1650. the last of *Van Houc*'s Life, who dy'd in the Prime of his Age.

JAMES FOUQUIER

A *Flemming*, born of a good Family, was *de Mompre*'s Disciple, and one of the most Celebrated and Learned *Landskip*-Painters that ever was. The difference between his Pictures, and *Titian*'s, consist rather in the Countries Represented, than in the Goodness of the Pieces. The Principles of the One and the Other are the same, and the *Colouring* alike good and regular. He painted for *Rubens*, of whom he learnt the most Essential part of his Art. The Elector-*Palatine* employ'd him at *Heidelberg*, and thence he went to *Paris*, where, tho' he work'd a long time, and was well paid for what he did, yet he grew poor thro' his want of Conduct and dy'd in the House of an ordinary Painter call'd *Silvain*, who liv'd in the Suburbs of St. *Jaques*. He had two *Pupils* that follow'd his Manner: Their Names were *Rendu* and *Bellin*.

PETER Van LAER, commonly call'd *BAMBOCCIO*,

Was born in the City of *Haerlem*. He had a wonderful Genius for Painting, tho' he minded chiefly the Study of *Small Figures*, yet he was a Universal Man, and very Industrious in his search after every thing that had relation to his Profession. He made a long stay at *Rome*, where he was belov'd and esteem'd by the Painters his Contemporaries. His *Manner* was Sweet and True. The *Italians* gave him the Name of *Bamboccio* on account of his extraordinary Figure: His Legs were long, his Body short, and his Head sunk into his Shoulders; but the Beauty of his Mind more than made amends for the Deformity of his Body, and his good Nature and good Manners hid the disagreeableness of his Person. He dy'd at threescore Years Old by an Accident, falling into a Ditch near the City of *Haerlem*, in which he was drown'd. It appears by the Manner of his Death, that Divine Vengeance pursu'd him for a Crime he was guilty of at *Rome* while he liv'd there. He was one Lent taken three or four times, with five Dutchmen of his Acquaintance, eating Flesh on the Banks of the *Tiber*, without having any occasion for it. A Divine, who had advis'd them often not to do so, surpriz'd them at it once more, and seeing that fair Means would not do, threaten'd to put them into the Inquisition, and both the Priest and the *Dutchmen* being very much exasperated, they threw him into the River. 'Tis observable, that all these five *Dutchmen* dy'd by Water.

The

The Reader will remember that the Author is a Frenchman, *and a* Catholick, *and the Offenders* Hollanders *and* Proteſtants.

John Booth, and his Brother *Henry*,

Of *Utrecht*, were both *Blomaert*'s Diſciples, and both of them very Studious and Induſtrious in their Profeſſion. They went to *Rome*, where *Henry* apply'd himſelf to *Landskips*, imitating the *Manner* of *Claude de Lorrain*, and *John* ſtudy'd the Drawing of *Figures* and *Animals* in Imitation of *Bamboccio*'s *Manner*. Both of them ſucceeded in their ſeveral Kinds. They agreed to Paint a Picture together; *John* drew the *Figures* and the *Animals*, and *Henry* the *Landskips*, reconciling their *Manner* ſo well, that one would have thought the Piece had been all of one Man's doing. By this means they finiſh'd their Pictures with ſo much eaſe, and Sold them ſo faſt, that they reſolv'd to continue their Joint-Labours. *Henry*'s Death broke off their Partnerſhip. He fell into a Canal at *Venice* one Night going Home, and was drown'd. He was one of *Bamboccio*'s Accomplices in the Death of the Prieſt. *John* return'd to *Utrecht*, where he work'd and liv'd with Reputation.

DANIEL SEGRE

Of *Antwerp*, was a Jeſuit, Brother to *Gerard Segre*, and delighted in Painting *Flower-Pieces*. He drew them with ſo much *Freſhneſs* and *Lightneſs*, that his Performances were much eſteem'd. He obſerv'd this Method in the Diſpoſition of them, to make them ſerve for a Border to ſome little

little Picture, which was plac'd according to his direction.

Sir *BALTHAZAR GERBIER*

Of *Antwerp*, born in the Year 1592. He Painted ſmall Figures in Diſtempers; and *Charles* I. King of *England*, was ſo well pleas'd with his Performances, that he invited him to his Court. The Duke of *Buckingham* perceiving he was a Man of very good Senſe, as well as a good Painter, recommended him ſo zealouſly to his Majeſty, that he Knighted him, and ſent him to *Bruſſels*, where he a long time reſided in Quality of Agent for the King of *Great Britain*.

HERMAN SWANFEILD,

Commonly call'd the *Hermit* at *Rome*, not only becauſe he generally was alone among the Ruins in the Neighbourhood of *Rome*, *Tivoli*, *Freſcati*, and other places; but becauſe he often left his Companions to go into the Country, and Study *Landskips* after Nature. He became a Maſter of that ſort of Painting, and alſo *Deſign'd* Figures with a very good *Guſto*.

GELDORP, or *GELTHORP*,

Was a Painter of ſo little Merit, that he ſhou'd not have been nam'd here, had not his Induſtry to get Money, been very extraordinary. He underſtood *Colours* tolerably well, but had much ado to *Deſign* any thing; ſo he us'd to procure other Painters to *Deſign* ſeveral Heads, ſeveral Feet

Feet, and several Hands upon Paper, which was prick'd and rubb'd over with Cole-Dust, to assist him in his Drawing. Thus he maintain'd himself by the Ignorance of his Chapmen.

OLIVER,

Of *London*, Painted all sorts of Subjects in Distemper, but was most employ'd in *Painting after the Life*. He drew abundance of *Portraits* in the Courts of King *James* I. and King *Charles* I. and no body did better in that kind than himself.

He had a Disciple, whose Name was *Cooper*, whom Queen *Christina* of *Sweden* entertain'd in her Service.

Lely, an *English* Man, drew very good *Portraits* after *Vandyck*'s *Manner*, as well for the Heads, as the *Dress* and adjustments.

This is all the French *Historian thinks fit to say of the* English *School*; *tho' we shall prove, that it has been much more Fruitful in Masters than the* French, *whose Genius in Painting like that in Musick, is Vain and Trivial. The Eternal Red and Yellow, that make the principal Part of their Colouring, is an Instance, how natural 'tis for them to love a glaring and false Lustre, even in the Arts, as well as in their Government. In this short account of the* English *Painters he cannot help Erring, for tho' Sir* Peter Lely *was entirely an* English *Painter, he was not an* English *Man.*

CORNELIUS Van HEEM

Of *Antwerp*, was an excellent Painter of Fruit, Flowers, and other inaminate Things.

ABRA-

ABRAHAM DIPEMBECK

Of *Boiſleduc*, was very much employ'd in his Youth, in Painting upon *Glaſs*, and afterwards entering the School of *Rubens*, became one of his beſt Diſciples. His *Invention* was Eaſy and Ingenious. The *Prints* that were *Grav'd* after his Works, are proofs of it, and among others, thoſe he made for a Book, Intituled, *The Temple of the Muſes*, which performance is alone ſufficient to ſerve for an Encomium on this Painter.

DAVID TENIERS, the Younger,

Painted generally *ſmall Figures*. He *Deſign'd* well; his *Manner* was *firm*, and his Pencil *Light*: As for Copying of other Men's Works he was a perfect *Proteus*. He transform'd himſelf into as many Maſters as he undertook to Copy, all whom he Counterfeited ſo exactly, that to this day 'tis hard to diſtinguiſh the Copy from the Original, in all his Pieces of that kind. The Arch-Duke *Leopold* made him *Director* of his Paintings, and by his means the Pictures in his Gallery were *Engrav'd*.

REMBRANT Van REIN.

He took his Sirname from the Place of his Birth, *Van-Rein* or *Rhine*, a Village Situated on an Arm of that River, which runs thro' *Leyden*. His Father was a Miller, and his Maſter one *Leſman*, a tolerable good Painter of *Amſterdam*; but he ow'd all the Knowledge he acquir'd in his Profeſſion, to the goodneſs of his Under-

ſtand-

ſtanding, and the Solidity of his Reflections. However, we muſt not think to find Correctneſs of *Deſign*, nor a *Guſto* of the *Antique* in his Works. He us'd to ſay, he aim'd at nothing more than to imitate *Living Nature*, making that Nature conſiſt only in things Created, ſuch as they appear. He had old Pieces of Armour, old Inſtruments, old Head-dreſſes, and abundance of old Stuff of divers ſorts hanging up in his Work-houſe, which he ſaid *were his Antiques:* Nevertheleſs, tho' he pretended to deſpiſe *Antiquity*, and to form to himſelf a new *Manner*, he was very curious in getting the fine *Deſigns* that came out of *Italy*, and had a great Collection of them; as alſo of *Italian Prints*, tho' he made little or no uſe of them; ſo true it is, that Education and Habit have a mighty Power over the Minds of Men. Notwithſtanding he profited himſelf ſo little by the *Antiquities*, he drew a great number of *Portraits*, with Force, Sweetneſs and Truth or Likeneſs, that ſurprize the Spectator. His *Manner* in *Etching* was very like that in Painting. 'Twas expreſſive and lively, eſpecially in his *Portraits*, the Touches of which are ſo *a propos*, that they expreſs both the Fleſh and the Life. There are extant about two hundred and fourſcore *Prints* of his *Drawing*. His own *Portrait* is drawn in ſeveral of them; and one may gueſs by the Year, which is put down on thoſe Prints, that he was born in the beginning of the laſt Century. There are none of the dates before the Year 1628. and none after 1659. Three or four of them ſhew, that he was at *Venice* in 1635 and 1636. He marry'd in *Holland*. He *Grav'd* his own, and his Wives *Portrait* together. He touch'd his *Prints* over again 4 or 5 times, to change the

Claro

Claro Oſcuro, and heighten the effect they had on the Spectator. It appears he did not always like to have them Workt off on White Paper: Several of his Works are done on Paper faintly ſtain'd, chiefly on *China Paper*, which is of a reddiſh *Tint*, and theſe *Proofs* are very much ſought after by the Curious.

He had a way in his *Graving*, that was never heard of before, as I know of; it had ſomething of a *Black Manner* in it. Tho' he was a Man of good Senſe, and had got Money, yet he lov'd to keep mean Company. Some of his Friends told him of it, to whom he anſwer'd, *When I have a mind to unbend and recreate my* Mind, *I don't care ſo much for Honour, as I do for Liberty*. And being once reprov'd by ſome Perſons, who cou'd be free with him, for the ſingularity of his *Manner*, in the uſe of Colours, which made his Pictures rugged and uneven, he reply'd, *I am a Painter, and not a Dyer*. He dy'd at *Amſterdam*, in the Year 1668.

Reflections on the Works of *REMBRANT*.

The example of *Rembrant*, is a very ſenſible demonſtration of the Power, which Habit and Education have over the mind of Man; and that Genius is by ſo much the more valuable, by how much the more 'tis Cultivated. This Painter was born with a Talent, and a happy diſpoſition of Soul. He was a Man of Senſe; his *Vein* was Fruitful; his *Thoughts* Fine and Singular; his *Compoſitions* Expreſſive, and his *Fancy* Lively But having with his Milk, ſuckt in the *Gout* of his

his Country, being bred up in the continual View of a *heavy Nature*, and not knowing, till it was too late, a Likeneſs or Truth more perfect than that which he had always Practis'd, his *Productions* have too much of his *Habitude* in them, notwithſtanding the good Seed that was ſown in his Mind. Thus we cannot find in *Rembrant*, either *Raphael*'s *Gout*, or that of the *Antique*; or any Poetical Thoughts, or Elegance of *Deſign*. We meet with nothing, but what the Nature of his Country, and a lively Fancy were capable of Producing. He has ſometimes enrich'd the Poverty of his Subjects, by a happy Motion of his Genius, but having no certain Knowledge of Beautiful *Proportion*, he eaſily relaps'd into the *ill Gout*, to which he had accuſtom'd himſelf.

For this Reaſon, he painted very few Hiſtorical Subjects, tho' he *deſign'd* an infinite Number of Thoughts, that were as ſenſible and as *Picquant* as the Productions of the beſt Maſters. I have enough of his *Deſigns* in my cuſtody, to convince every impartial Judge of the Truth of this Aſſertion; and tho' the *Invention* of his Prints is not ſo ingenious as that of his *Deſigns*, yet the Beauty of the *Claro Oſcuro*, and of the Expreſſions, is ſuch, as is rarely to be met with in other Maſters Performances. 'Tis true, he had not a Talent to chuſe what was moſt Beautiful in Nature for his imitation, but had a wonderful Genius for repreſenting Objects that were preſent before him. The *Portraits* he drew are ſufficient to juſtify what I have ſaid, and are ſo far from being below the Works of any other Maſter, that there are few which can ſtand the Compariſon with his.

If his *Out-lines* are not Correct, the Touches of his *Deſigns* are full of Life, and we may perceive in the *Portraits* which he *Grav'd*, that every ſtroke of his *Graver*, like that of his *Pencil*, gave Life and Likeneſs to his Objects, and ſhews the Excellence of his Genius.

He underſtood the *Claro Oſcuro* in the higheſt degree. His *Local Colours* are a help to each other, and are moſt valuable by Compariſon. His *Carnations* are as true, as freſh, and as perfect in the Subjects he has repreſented as *Titian*'s. Both of theſe Painters were convinc'd, that there were certain Colours which deſtroy'd each other, if they were mixt to exceſs, and that they ſhou'd be as little ſhaken as poſſible by the motion of the Pencil. They prepar'd their firſt *Lay* with Colours that kindly united, and were as near to the Life, as poſſible. On this they laid their *Virgin Tints*, with light ſtrokes of the Pencil; and thus they imitated the Force and Freſhneſs of Nature.

The difference between thoſe two Painters in this Matter, is, *Titian* manag'd his Art ſo ingeniouſly, and withal ſo profoundly, that 'tis imperceptible; whereas to look cloſely on *Rembrant*'s Works, one may eaſily diſtinguiſh his, though at a convenient diſtance his Painting appears very well united, both by the exactneſs of his Strokes, and the harmony of his *Colours*. He was Maſter of his *Pencil*, and of the part of *Colouring*, which is an undeniable Proof, that his Ability was above cenſure, for he poſſeſt the beſt parts of his *Art* in a Sovereign degree.

GERARD DOU

Of *Leyden*, was a Diſciple of *Rembrant*; and tho' his *Manner* of Working was quite different from his Maſters, yet he ow'd his Knowledge, and the principal Rules of Colouring to *Van-Rein*. He Painted *Little Figures* in Oil, which tho' they are not a Foot high, are nevertheleſs as much finiſh'd, as if they had been as big as the Life. He drew always after Nature, and view'd his Originals in a *Convex Mirrour*. He did very few *Portraits* of great Lords or Ladies, becauſe Perſons of their Quality, have not patience to ſit ſo long as he wou'd have had them. The Reſident of *Denmark*'s Wife ſitting to him for her Picture, he was no leſs than five days in Drawing her Hand only, not to mention how much time he took up about her Head. By this method his Works ſeem almoſt as Perfect as Nature her ſelf, without loſing any thing of the Freſhneſs, Union or Force of *Colouring*, or of the *Claro Oſcuro*.

The common height of his Pictures did not exceed a Foot, and his Price was ſometimes ſix hundred, ſometimes eight hundred, and ſometimes a thouſand Livres each Picture, more or leſs according to the time he ſpent about it, reckoning after the rate of 20 Sols an hour. His Painting-Room was open a-top, for the Light to enter, that he might have the better opportunities for his Shadows, and it was built on the ſide of a Canal to avoid Duſt. He pounded his *Colours* on *Cryſtal*. He lock'd up his *Pallet* and *Pencils* when he had done Work, and when he began it he reſted himſelf a little till the Duſt was laid. In fair weather he generally went abroad in the

Fields to take the Air, and repair the loſs of his Spirits, for he was ſo indefatigable in his Labour, that it conſum'd him very much.

There are a great many reflections to be made on his *Manner* of Painting, and I can't tell whether 'tis as imitable as 'tis admirable; for Painting requires an extraordinary Fire, and that is inconſiſtent with the patience and attention which are requiſite in ſuch ſort of Productions. One wou'd think, that the main Skill of a Painter is to do great Things with a little Work, that a Picture may ſeem finiſh'd at a proper diſtance; but *Gerard* believ'd, that great Knowledge and great Labour were compatible, and that an Artiſt ought to imitate every thing he diſcovers in his Model at a nearer View. All that can be ſaid of it is, that *Gerard Dou*'s Pieces, conſiſting of few Figures, did not fatigue the Fancy much, and that he was born with a particular Talent for ſuch ſort of Performances.

FRANCIS MIERIS

Of *Leyden*, was Diſciple of *Gerard Dou*, and follow'd his Maſter's *Manner* entirely. His *Guſto* of *Deſigning* was better, his *Compoſitions* were more graceful, and his *Colouring* more ſweet. He made uſe of a Convex Mirrour, as well as *Dou*. There are few of his Pieces to be ſeen, for, dying young he did not finiſh many. There is one of his of about fifteen Inches long, in which he repreſents a *Mercers Shop*, the Mercer ſhewing his Stuffs, and the Cuſtomer cheapning of them. There are ſeveral ſorts of Stuffs unroll'd in the Piece, and one may very plainly perceive the difference between them. The Figures are good,

and

and the Compoſition in every part of it is admirable. He had two thouſand *Franks* for this Piece, and all that have ſeen it, were ſorry for the untimely Death of ſo great a Maſter. He liv'd as if he did not intend to trouble the World long. He took no care of his Affairs, he deſpis'd Order, Oeconomy, and was very extravagant. This Conduct brought him into Debt, and his Debts into Priſon. He was ſeveral times thrown into Jayle, and once his Creditors kept him there longer than Ordinary. 'Twas propos'd to him to Paint to paſs away the time, and his Creditors offer'd to take a Picture for their Money. He anſwer'd, *'Twas impoſſible to Work in ſuch a wretched Place, for that the ſight of the Grates, and the rattling of the Chains diſturb'd his fancy.* His irregular Courſes ſhorten'd his Life, and carry'd him off in the Flower of his Age, *Anno* 1683.

HANNEMAN

Of the *Hague*, was *Van Dyck*'s Diſciple, and always follow'd his Maſtets *Manner*, with ſucceſs. He drew abundance of *Portraits*, which are diſpers'd up and down in the *United Provinces*; and thoſe he Copy'd after *Van Dyck* are taken for Originals.

JAMES JORDANS

Of *Antwerp*, was born in the year 1594. and learn'd the principles of his Art of *Adam Van Noort*. He alſo ſtudy'd the Works of the other Famous Painters of that City, and made ſuch nice Obſervations on Nature, that the *Manner* he form'd to himſelf, acquir'd him the Reputation

of being one of the greateſt Maſters of the *Low-Countries*. He wanted only to have been at *Rome*, as he ſhew'd himſelf by his eſteem of the *Italian* Painters, and by the pains he took to Copy *Titian*, *Paolo Veroneſe*, the *Baſſans*, and *Caravaggio*'s Works, where-ever he lit upon them. He was hinder'd travelling thither by an early Marriage, which he contracted with his Maſter *Adam Van Noort*'s Daughter. His Talent was for large Pictures. His *Manner* was *Strong*, *Sweet* and *Faithful*. 'Tis ſaid that *Rubens*, whoſe beſt principles he had made himſelf entirely Maſter of, and for whom he work'd, fearing he wou'd excel him in *Colouring*, employ'd him a long time to make large Cartoons for Tapiſtries, in *Diſtemper*, after Sketches in *Colours*, of *Rubens*'s own doing. The *Tapiſtries* were for the King of *Spain*, and *Jordans*, by a contrary *habitude*, weaken'd his Knowledge in the Principles of *Colouring*, which before was ſtrong, and repreſented the Truth of Nature in a wonderful degree. He perform'd many excellent Pieces in *Antwerp*, and other Cities of *Flanders*, as alſo for the Kings of *Denmark* and *Sweden*. He was indefatigable in his Labours, and all his Recreation was the Company of his Friends, whom he viſited in the Evenings, his pleaſant Humour being a great relief to the fatigues of his Profeſſion. He dy'd at fourſcore and four Years old, *Anno* 1678.

ERASMUS QUILLINUS

Of *Antwerp*, was born in the year 1607. He at firſt profeſt himſelf a *Philoſopher*, but he lov'd *Painting* ſo much, that he was forc'd to give way to his Inclination, and change his Profeſſi-

on

on. He learn'd his Art of *Rubens*, and became a very good Painter. He did ſeveral *Grand Performances* in *Antwerp*, and the places thereabouts, for Churches and Palaces; and tho' he aim'd at nothing more than the pleaſure he took in the Exerciſe of Painting, yet when he dy'd he left behind him a general Eſteem of his Skill, and a wonderful Character of Merit in his Art.

JOACHIM SANDRART

Was born at *Franckfort* the 12th of *May*, 1606. and was Son of *Laurence Sandrart*, who, having Educated him at the Grammar-School, and finding his Inclination was to *Deſigning* and *Graving*, ſuffer'd him to take his own courſe. *Joachim* was ſo eager to learn, that he went a-Foot to *Prague*, to put himſelf to *Giles Sadeler*, the Famous Graver, who perſwaded him not to mind *Graving*, but apply his Genius to *Painting*. He accordingly went to *Utrecht*, and was ſometime under the Diſcipline of *Gerard Huntorſt*, who took him into *England* with him, where he ſtaid till the year 1627. in which the Duke of *Buckingham*, the Patron of Painters and Painting, was aſſaſſinated by *Felton* at *Portſmouth*. Among the rare Pieces which *Sandrart* ſaw in *England*, there is mention made in his Life of the twelve *Cæſars* bigger than the Life, Drawn by *Titian*, and Engrav'd by *Giles Sadeler*. 'Tis ſaid alſo, that after the Duke of *Buckingham*'s Death, the Emperor *Ferdinand* III.'s Agents, bought the Pieces that were in that Duke's Cabinet, for their Maſter, who adorn'd his Palace at *Prague* with them, where part of them are to this day.

Sandrart being at *Venice*, Copy'd *Titian*'s, and *Paolo Veroneſe*'s fineſt Pictures. From *Venice* he went to *Rome* with *Blond* the *Graver*, his Couſin-German, where having ſtaid ſome Years, he became one of the moſt conſiderable Painters of his time. The King of *Spain* ſending to *Rome* for Twelve Pictures, of the moſt skilful Hands that were then in that City, *Guido Reni*, *Guercino da Cento*, *Gioſeppino*, *Maſſimi*, *Gentileſchi*, *Pietro da Cortona*, *Valentino*, *Andrea Sacchi*, *Lanfranco*, *Domenichino*, *Pouſſin* and *Sandrart*, were choſen to draw the Twelve Pictures which were ſent to that King. The Marquis *Juſtiniani* coming to the Knowledge of him, deſir'd to have him in his Service, and gave him the Direction of the *Graving* of the Statues in his Gallery.

Sandrart, after a long ſtay at *Rome*, went to *Naples*, from thence to *Sicily* and *Malta*, and at length return'd thro' *Lombardy* to *Frankfort*, where he marry'd. A great Dearth happen'd ſoon after, which made him leave *Germany* to go to *Amſterdam*, where he form'd a Society of the *Curious*. The Famine abating in *Germany*, he return'd to *Frankfort*. Not long after he took Poſſeſſion of the Mannor of *Stokau*, in the Dutchy of *Neuburg*, which was fallen to him; and finding it very much out of repair, he ſold all his Fine *Pictures*, *Deſigns*, and other Curioſities, to raiſe Money to put it in Order; which he had ſcarce done before the War broke out between the *Germans* and *French*, when the latter, *the greateſt Incendiaries in the World*, burnt his Houſe entirely to the Ground. He re-built it, and made it better than ever; but fearing a ſecond Invaſion he ſold it, and ſettled at *Augsburg*, where he perform'd ſeveral fine Pieces: Among others, he

did

did the *Twelve Months of the Year* there, which were *Grav'd* in *Holland*, with a Deſcription of each Piece under it in *Latin* Verſe.

His Wife dying, he left *Ausburg*, and went to *Nuremberg*, where he ſet up an Academy of Painting. Here he publiſh'd ſeveral Volumes on Subjects relating to his Profeſſion, in which he work'd till he was threeſcore and ſeventeen years old.

The moſt conſiderable of his Treatiſes is, *The Lives of the Painters*, being an Abridgment of *Vaſari* and *Ridolfi* for what concerns the *Italian* Painters, and of *Charles Van Mander* for the *Flemmings* of the laſt Century. The reſt he collected from Memoirs of his own, which he gather'd from the Report of others, or his own Knowledge, and from this Work we have taken the greateſt part of what relates to the *Flemiſh Painters* of this Century, in the account we have given of them.

The Life of *Sandrart* is written at large, at the end of the Book we have ſpoken of in the former Paragraph. The Author of it has not put down the day of this Painter's Death, and we have not been able to learn it elſewhere. He mentions a great number of Pictures, very large and very full of Work, as alſo abundance of *Portraits* drawn by *Sandrart*, of whom he ſpeaks as of an excellent Painter. Having ſeen nothing of his doing, we can make no judgment of his skill; however, if one may judge of it by the *Prints* in *The Lives of the Painters*, to which his Name is put, he was no extraordinary Artiſt. We may reaſonably commend him for the love of his Profeſſion, which appears every where thro' the whole Treatiſe, and for his Intention to be ſerviceable to the young Painters of his Nation,

by ſetting before their Eyes, the fine Statues and fair Edifices in *Rome*.

Henry Verſchure, a *Dutch* Painter.

Nature adorns the World by variety of Genius's as ſhe Embelliſhes the Earth by diverſity of Fruits, and tho' ſhe produces both the one and the other, ſometimes ſooner and ſometimes later, ſhe gives to each its Grace and its Merit. *Henry Verſchure*, born at *Gorcum* in the Year 1627. was the Son of a Captain then in the Service of the States of the United Provinces. He was one of the Fruits that are ripe early, and his Father was very careful to have him well Educated. Perceiving by the Pleaſure he took in *Deſigning*, as ſoon as he had the uſe of his Reaſon, that he had a violent Inclination to Painting, he put him at 8 years of Age, to a Painter at *Gorcum*, who did nothing but *Portraits*. *Henry* ſpent his time in *Deſigning* till he was thirteen years old, when he left his Maſter the *Face-Painter* at *Gorcum*, to Learn the greater principles of his Art of *John Bot* at *Utrecht*, who was then in Reputation. He liv'd with him ſix years, at the end of which term, finding he knew enough of Painting, to benefit himſelf by the fine things that are in *Italy*, he Travell'd thither in the twentieth year of his Age. He went firſt to *Rome*, and employ'd himſelf in *Deſigning* the Figures he ſaw there, and in frequenting the Academies, but his Genius inclining him to paint *Animals*, *Huntings* and *Battels*, he ſtudy'd every thing that might be uſeful to him in that way. He Deſign'd *Land skips*, and the Famous Buildings, not only in the Neighbourhood of *Rome*, but all over *Italy*.

Italy. This Employment gave him a reliſh of Architecture. He became skilful in it, and one may ſee by his Pictures what Inclination he had for this Art, and the good *Goût* he contracted in it. He made a long ſtay at *Rome*, *Florence* and *Venice*. In the latter City, he grew into Eſteem with the Perſons of the beſt Quality, by the Excellence of his Performances, and the politeneſs of his Manners. At laſt, having liv'd ten years in *Italy*, he reſolv'd to return to his own Country. He paſt thro' *Swiſſerland* into *France*, and while he was at *Paris*, met with the Burgomaſter *Marſevin*'s Son, who was going to make the *Tour* of *Italy*: A little perſwaſion prevail'd with *Verſchure* to accompany him. He return'd thither, ſtaid there three years longer, and then came back to *Holland*, arriving at *Gorcum* in the year 1662.

His Talent for Battels put him upon employing it in that ſort of Painting. He gave himſelf up intirely to the motions of his Genius, and to exerciſe it with ſucceſs ſtudy'd every thing that generally paſſes in an Army. He made a Campaign *Anno* 1672. and was particularly ſtudious to obſerve Horſes of all Kinds and Countries. He *Deſign'd* divers Encampments, the events in Battels, Routs and Retreats; what happens after a Victory, in the place of Battel among the Dead and the Dying mingled with Horſes, and abandon'd Arms. His Genius was Fine and Fruitful, and tho' there was a great deal of Fire in his Thoughts, and in his Work, yet having ſtudy'd much after Nature, he form'd a particular *Guſto*, which never degenerated into what we call *Manner*, but comprehended a great variety of Objects, and had more of the *Roman* than the *Fle-*

Flemish Gout in it, with allowance for his Subjects which are almost all Modern, the Scenes of his Pictures are generally Beautiful, and the Figures that compose them full of Spirit. His chief delight was in his Profession. He had always a *Crayon* in his Hand, and where-ever he came, *Design'd* something or other after Nature, if he met with any thing to his *Gout*, or after a good Picture either *Figures*, *Buildings*, or *Animals*. For this end he always carry'd some Blank-Paper, or Book about with him. I have seen a Score full of his Drawings. His best Performances are at the *Hague*, *Amsterdam*, and *Utrecht*. He was a Man of so much Sense and Honour, that he was chosen to be one of the Magistrates of the City he liv'd in. He accepted of the Office, on condition he was not requir'd to quit his Profession, which he lov'd better than his Life. He spent his time very happily, honour'd as a Magistrate, esteem'd as an Artist, and lov'd by every body; when happening to undertake a small Voyage by Sea, he was cast away two Leagues from *Dort*, and drown'd the 6th of *April* 1690. aged 62 years. I have in my custody a large Volume of his *Designs*, the sight of which will shew his Merit more than all I have said of him.

GALPAR NETSCHER

Born at *Prague* in *Bohemia*, was the Son of an Ingineer, who dy'd in the Service of the Republick of *Poland*. His Mother being a *Roman-Catholick*, was forc'd to leave *Prague*, when the *Protestants* made themselves Masters of that City. She carry'd three Sons with her, of whom *Gaspar* was the youngest. A few Leagues off from the

Town

Town she stop'd at a Castle, which, when she least expected it, was besieg'd, and making a vigorous Resistance, those that were within it were soon reduc'd to extream want. *Gaspar*'s two Brothers were, among others, starv'd to Death.

His Mother fearing to lose him in the same manner, found a way out of the Castle, and made her escape with the only Child that was left her. Every thing fail'd her but Courage. She Travel'd on with her Son in her Arms, and by Chance guided her to *Arnheim* in *Gueldland*, where she met with some Relief for her self and her Son.

A Doctor of Physick, whose Name was *Tulkens*, a Man of Wealth and Worth, took a fancy to young *Netscher*, and had him well Educated, intending to breed him a Physitian, but the force of his Genius carrying him to the Study of *Designing*, *Tulkens* gave way to it, and suffer'd him to follow his Inclination to *Painting*. When he was at School he could not forbear scrawling a *Design* on the same Paper upon which he wrote his *Theams*. By this his Patron saw 'twas in vain for him to think of making a Doctor of him, so he was put to a *Glasier* (the only Man in *Arnheim* who knew any thing of Painting) to learn to *Design*.

Netscher, in a very little while, finding he knew more than his Master, went to *Daventer*, to place himself with one *Terburg*, who was Burgo-Master of the Town, and a Skilful Painter. He drew all his Pieces after Nature, and had such a particular Talent for Painting of *Satins*, that in all his *Compositions* he contriv'd some reason or other to bring them into his Pictures, and to dis-

pose

poſe of them ſo, that they might receive the Principal Light.

Netſcher retain'd this Affectation a long time, and tho' he did not introduce his *Satins* into all ſorts of Subjects, as his Maſter did, yet he made uſe of them in ſeveral of his Pieces: However, he was ſo prudent as not to let the Affectation appear.

Having acquir'd a good Hand at *Terburg*'s, he went to *Holland*, where he work'd a long time for *Picture Sellers*, who impoſing on his eaſyneſs, paying him ſmall Rates for his Pieces, and Selling them at great ones, he reſolv'd to deal no more with them, but to go to *Rome* and improve himſelf farther in his Art. He Embark'd on board a Ship bound for *Bourdeaux*, where when he arriv'd, he Lodg'd at a Merchant's Houſe, whoſe Kinſwoman he marry'd, and being diverted by a ſtronger Inclination than that he had for Painting, he gave over all thoughts of going to *Italy*, and return'd to *Holland*.

He ſettled at the *Hague*, the good ſucceſs of his Works inviting him to ſtay there, and Experience prov'd to him, that the beſt way for him to maintain his Family, which began to grow numerous, was to apply wholly to drawing of *Portraits*. He became ſo Perfect, and ſo Famous in this ſort of *Painting*, that there was ſcarce any conſiderable Family in *Holland* that had not ſome *Portraits* of his doing. The Foreign Miniſters ſeldom went from the *Hague* without carrying ſomething of his *Drawing* with them. By this means his Pieces are to be met with in moſt parts of *Europe*. *Don Franceſco de Melos*, the *Portugal* Ambaſſador, had his own Picture, and ſeveral others, drawn by him. Moſt of thoſe

Pieces

Pieces are now at *Lisbon*, in the Cuſtody of the Arch-biſhop.

Charles II. King of *England*, being charm'd with *Netſcher*'s Performances, did his utmoſt to tempt him into his Service, offering him a large Penſion. But *Netſcher* having got enough for his, and his Families Subſiſtence, prefer'd the Tranquillity of his own way of living, to the tumultuous Life of a great Court. The Pain he generally was in, diſturb'd the happineſs of his Condition. He had been troubled with the Gravel ever ſince he was 20 Years Old, and the Gout taking him ſeveral Years after, both together brought him to his Grave at the *Hague*, *Anno* 1684. in the Forty Eighth year of his Age.

He was one of the beſt Painters of the Low-Countries, at leaſt of thoſe that work'd in *Little*. His *Deſigns* were Correct, but his *Guſto* in that part of his Art, never vary'd from that of his Country. He underſtood the *Claro Oſcuro* very well, and among his *Local Colours*, which were all good, he had a particular Talent for Painting of Linnen. His *Manner* of Painting was very Mellow: His Touches were not Apparent: However, they were finiſh'd. When he intended to give the laſt Hand to any Piece, he rub'd it over with a Varniſh which did not dry in two or three days, and during that time he had leiſure to manage his Colours over and over to his liking; thoſe eſpecially that being neither too hard nor too Liquid, were the more eaſily united to thoſe which he added a new, without loſing any thing of their freſhneſs or their firſt Quality.

AN ABRIDGMENT OF THE LIVES OF THE *FRENCH* PAINTERS.

BOOK VII.

'TIs difficult to assign any time to the Beginning of Painting in *France*, for when *Francis* I. sent for *Rosso* and *Primaticcio*, there were several Painters in *France*, who were able to work under the Direction of those two Masters, and abundance of other *Italian* Painters who came to *Paris* for Employment. These *French* Painters

Painters were *Simon le Roy*, *Charles* and *Thomas Dorigny*, *Loüis François*, *Jean Lerambert*, *Charles Charmoy*, *Jean* and *Guillaume Rondelet*, *Germain Munier*, *Jean de Breüil*, *Guillaume Hoey*, *Euſtache du Bois*, *Antoine Fantoſe*, *Michel Rochelet*, *Jean Samſon*, *Girard Michel*, *Jannet*, *Corneille de Lion*, *Du Moutier le Pere*, and *Jean Couſin*. Tho' ſome of theſe Painters were greater Maſters than others, yet their Works were not ſo conſiderable as to deſerve the attention of the *Curious* in our days, unleſs we will Except the Performances of *Jannet*, *Corneille de Lion*, *Du Moutier*, and *Jean Couſin*: Of theſe the three firſt drew an infinity of *Portraits*, among which there are ſome that are tolerably *Fine*.

JEAN COUSIN.

As for *Jean Couſin*, he is worthy a particular Commendation. He was born at *Sucey* near *Sens*, and Study'd the *Fine Arts* ſo ſtrenuouſly in his Youth, that he became profoundly Learned, eſpecially in the Mathematicks, which is a great help to the regularity of *Deſign*. By this means he was Correct enough in that part of Painting, and has printed a Book on the Subject, that has born many Impreſſions, and alone, as ſmall as it is, and as little a Figure as it makes, will ſuffice to preſerve *Couſin*'s Memory a long time. He wrote alſo of *Geometry* and *Perſpective*. Painting on *Glaſs* being very much in Vogue in thoſe days, he apply'd himſelf more to that, than to *Drawing* of Pictures. One may ſee ſeveral fine Performances of his in the Churches of the Neighbourhood of *Sens*, and ſome in *Paris*, particularly in St. *Gervaſe*'s Church, where, on the Win-

Windows of the Quoir, he Painted the *Martyrdom of St. Laurence*, the Hiſtory of the *Samaritan Woman*, and that of the *Paralytick*. There are ſeveral Pictures of his doing in the City of *Sens*; as alſo, ſome *Portraits*: But the chiefeſt of his Works, and that which is moſt eſteem'd, is his Picture of the *Laſt Judgment*.

This Piece is in the *Sacriſtie* of the *Minims* at *Bois de Vincennes*, and was *Grav'd* by *Peter de Jode* a *Flemming*, a good *Deſigner*. This Picture ſhews the fruitfulneſs of *Couſin*'s Genius, by the Number of the Figures that enter into the Compoſition: However, one would wiſh there had been a little more Elegance of *Deſign* in it.

He marry'd the Daughter of the Lieutenant-General of *Sens*. He carry'd her to *Paris*, and liv'd there the reſt of his Days. His Learning and agreeable Humour acquir'd him the Eſteem of the *Great*. He was well reeeiv'd at Court, and in favour with Four Kings ſucceſſively. *Henry the Second*, *Francis the Second*, *Charles the Ninth*, and *Henry the Third*.

He work'd alſo in Sculpture, and made Admiral *Chabot*'s Tomb, which is in the Chappel of *Orleans*, belonging to the *Celeſtines* in *Paris*. We cannot tell exactly in what Year *Jean Couſin* dy'd. 'Tis certain he was living *Anno* 1689. and arriv'd to a very great Age.

Du BREUIL and *BUNEL*

Theſe two Painters, after *Primaticcio*'s Death, were employ'd to finiſh the Paintings he was to have done himſelf, had he liv'd long enough. The former painted Fourteen Pictures in one of the

the Chambers at *Fontainbleau*, call'd the *Stoves*, and in Conjunction with *Bunel*, did the little Gallery in the *Louvre*, that was burnt in 1660. They both dy'd in the Reign of *Henry* IV.

MARTIN FRIMINET

Of *Paris*, was the Diſciple of his Father, a very indifferent Painter; but Emulating the Young Men who follow'd the ſame Profeſſion at that time he reſolv'd to Travel to *Italy*. His Chief Abode was at *Rome*, where he liv'd ſeven Years, ſtudying *Michael Angelo*'s Works more than any thing elſe. For this reaſon his *Manner*, ever after, was not unlike that *Great Painters*, as one may ſee by the Chappel of *Fontainbleau*, which is moſt of his doing. He began this Work in the Reign of *Henry* IV. who honour'd him with his Eſteem, and continu'd it in the Reign of *Lewis* XIII. who conferr'd the Order of St. *Michael* on him; but he did not enjoy this Honour, nor the Favours of the Court long, for before he had quite finiſh'd his Work, he fell ſick and dy'd in the Year 1619, Aged 52 Years. Abundance of Painters came after *Friminet*, but inſtead of improving his *Manner*, they fell into an inſipid *Gout*, to the *Scandal* of the *French Painting*. This *Gout* laſted till *Blanchard* and *Vouet* arriv'd from *Italy*. There were other Painters, whom, becauſe they were employ'd in painting the King's Palaces, I think fit to Name, as *du Perac*, *Jerome Baullery*, *Henry Lerambert*, *Paſquier Tetelin*, *Jean de Brie*, *Gabriel Honnoit*, *Ambroiſe du Bois*, and *Guillaume du Mee*.

FERDINAND ELLE,

Tho' he was born at *Mechlin*, ought to be plac'd among the *French* Painters, for that he work'd moſt of his Time at *Paris*, where he drew a vaſt number of *Portraits*. However, becauſe he was a Foreigner, *Loüis*, *Henry*, and *Charles Baubrun*, were better paid than he for their Pictures, tho' they were inferior to him in their Art. He left two Sons behind him, who follow'd the ſame Profeſſion.

VARIN,

Born at *Amiens*, painted at *Paris* with Succeſs. The Picture over the High Altar of the *Barefooted Carmelites* Church, near the *Hotel de Luxemburg*, is of his *Drawing*. We mention him, the rather, becauſe he helpt to put *Pouſſin* in the Way of Painting.

JACQUES BLANCHART

Of *Paris*, was born in the Year 1600. He learnt the *Rudiments* of *Painting* of *Nicolas Bullery*, his Uncle, whom he left at 20 Years of Age to Travel into *Italy*. When he came to *Lyons*, in his Way thither, he accidentally met with ſome buſineſs in his Profeſſion, which being both for his Profit and Improvement, he accepted, and ſtaid there four Years. Then he paſt on to *Rome*, where he ſtay'd 18 Months: From thence he went to *Venice*, and was ſo charm'd with *Titian*'s *Colouring*, and the *Manner* of the *Venetian School*, that he reſolv'd to follow it entirely. He ſtudy'd

it

it with ſo much Succeſs, that a noble *Venetian* engag'd him to Work for him; but being ill ſatisfy'd with the *Venetian*'s Service, he ſoon left it, and *Venice* not long after to return to *France*. The Novelty, the Beauty, and the Force of his *Pencil* drew the Eyes of all *Paris* upon him, and his Painting became ſo much in faſhion, that he was out of the Mode who had not ſomething or other of his Drawing in his Cuſtody. Thus his *Eaſel*-Pieces became ſo common as they are at this day. He painted two Galleries at *Paris*, the firſt is in the Houſe that belongs to Monſieur the Firſt Preſident *Perrault*, and the other, where he repreſented the 12 Months of the Year, belongs to Monſieur *de Bullion*, Super-Intendant of the *Finances*. But that which got him the moſt Reputation of all his Performances, was the Picture he drew at *Notredame* for the *Firſt of May*. He repreſented the *Deſcent of the Holy Ghoſt*, and that Church preſerves it with Care, as one of the fineſt Pieces that belongs to it.

Blanchart was in a likely way of making his Fortune in the Flower of his Age, when a Fever and an Impoſtume in the Lungs carry'd him off in his 38th Year. He had two Wives, by the firſt he had a Son and two Daughters. His Son follow'd his Father's Profeſſion, and maintain'd his Character with Honour. 'Tis eaſy to imagine, that of all the *French* Painters *Blanchart* was the beſt *Colouriſt*, by his ſtudying that part of Painting in the *Venetian* School. There are few *Grand Compoſitions* of his Drawing, but his *Painting* in the two Galleries I have mention'd, and his Picture in the Church of *Notre-Dame*, are ſufficient Proofs that he did not want *Genius*, and if he did *little* that was *Grav'd*, 'twas

becauſe he was moſt taken up with *Madonnas*, which hinder'd his Exerciſing himſelf about Subjects of greater Extent.

SIMON VOUET,

Born at *Paris*, *Anno* 1582. was Son and Diſciple of *Laurence Vouet*, an ordinary Painter. He knew ſo much of his Art, by the help of his Studies elſewhere, that at twenty Years old, Monſieur *de Sancy*, who was going Ambaſſador to *Conſtantinople*, took him to be his Painter. When he was there he drew the *Portrait* of the Grand Signior, and tho' it was impoſſible to do it otherwiſe than by his Memory, and from a view of him at the Ambaſſador's Audience, yet it was very like. Having drawn ſome other *Portraits* at *Conſtantinople*, he took Shipping and went to *Italy*, where he ſtaid fourteen years. He was choſen Prince of the Academy of St. *Luke* at *Rome*; and *Leuis* XIII. who, in conſideration of his Capacity, had allow'd him a Penſion during his abode at that City, ſent for him in the year 1627, to Work in his Royal Palaces, and above all at *Luxemburg*.

He drew *Portraits* in *Crayons* and *Paſtel* with ſuch facility, that the King admir'd and delighted to ſee him Work. He alſo learnt of him to Deſign, in which his Majeſty made a wonderful progreſs in a little time, *Drawing* ſeveral *Portraits*, which very much reſembled ſome of the moſt conſiderable Perſons at Court.

Vouet's Reputation encreaſing daily, his Buſineſs encreas'd with it. I ſhall not trouble the Reader with a particular account of his Productions; the Palaces and chief Houſes at *Paris*

ris are full of them; beſides, he drew a great number of Pictures for Churches and private Men.

At *Rome* he imitated *Caravaggio* and *Valentino*'s *Manner*. But when he came to *Paris*, he had ſo much Work that he form'd a *Manner* to himſelf, more expeditious by *Great Shadows* and by *General Tints*, which he made uſe of, and ſucceeded in the better, becauſe his Pencil was Brisk, Lively and Light. 'Twou'd be a matter of wonder to think, what a prodigious number of Pictures he drew, if we did not know that he had a great many Diſciples whom he bred up in his *Manner*, who were skilful Painters, and executed his *Deſigns* with eaſe, tho' they were not finiſh'd ſo well as they ſhou'd have been.

France is Indebted to him, for deſtroying the Inſipid and Barbarous *Manner* that reign'd then, and for beginning to introduce a good *Gout*. In this he was aſſiſted by *Blanchart*, of whom we have been ſpeaking. The Novelty of *Vouet*'s *Manner*, and the kind reception he gave every Body that came to him, made the *French* Painters, his Contemporaries, fall into it, and brought him Diſciples from all Parts, as well thoſe who made Profeſſion of the other *Arts* depending on *Deſign*, as thoſe who profeſt the *Art* of *Painting* only. Moſt of the Painters, who have ſince been any ways famous in their Profeſſion, were bred up by him, as *le Brun*, *Perrier*, *P. Mignard*, *Chaperon*, *Perſon*, *le Sueur*, *Corneille*, *Dorigny*, *Tartebat*, *Belli*, *du Freſnoy*, and ſeveral others, whom he employ'd in making the Ornaments of his Pieces, and *Deſigns* for *Tapiſtries*, as *Juſte d'Egmont*, *Vandriſſe*, *Scalberg*, *Fatel*, *Bellin*, *Van Boucle*, *Bell-Ange*, *Cottelle*, *&c.* without reckoning a great number of young Perſons, who

learn'd to *Design* of him. *Dorigny*, who was his Son-in-Law, as well as his Pupil, *Grav'd* the greateſt part of his Father-in-Laws Works. *Vouet*, rather ſpent with Labour than with Years, dy'd *Anno* 1641. in the fifty ninth year of his Age. He had a Brother, whoſe Name was *Aubin Vouet*, who Painted after his *Manner*, and was a tolerable Performer.

Vouet's Works were agreeable in compariſon with thoſe that had hitherto been made in *France*, but he was every where a *Manneriſt*, as well in *Deſigning*, as in *Colouring*, which was always bad. The Paſſions of the Soul are not at all expreſt in his Figures, and he contented himſelf with giving a certain Grace to his Heads, which had no meaning in it. His *Cielings* are the fineſt part of his Performances, and ſhew'd his Diſciples the way to make finer than any *France* had ſeen before.

Vouet had one advantage above other Painters: There never was a Maſter, whoſe *Manner* made ſuch an Impreſſion on the Minds of his Diſciples, and was ſo generally follow'd by them. But it muſt be own'd, that if this *Manner* deſtroy'd the inſipid Gout in *France*, it introduc'd one ſo Unnatural, ſo Wild, and being Eaſy ſo Univerſal, that his Diſciples, and moſt of the *French* Painters have been debauch'd by it. They can hardly get rid of it to this day, and to ſpeak Truth, I believe *Vouet* follow'd his Intereſt more than his Judgement in forming that expeditious *Manner*, we have already mention'd.

NICHO-

NICHOLAS POUSSIN

Was born at *Andely*, a little City in *Normandy*, in the Year 1594. His Family, however, were Originally of *Soiſſons*, in which City there were ſome of his Relations Officers in the *Preſidial Court*. *John Pouſſin*, his Father, was of Noble Extraction, but born to a very ſmall Eſtate. His Son *Nicolas* ſeeing the narrowneſs of his Circumſtances, determin'd to ſet up for himſelf as ſoon as poſſible, and choſe *Painting* for his Profeſſion, having naturally a ſtrong Inclination to that Art. At eighteen Years old he went to *Paris*, to learn the Rudiments of it. A *Poictovin* Lord, who had taken a liking to him, put him to *Ferdinand*, a *Face Painter*, whom *Pouſſin* left in three Months time, to place himſelf with *Lallemant*, with whom he ſtaid but a Month, for perceiving he ſhou'd never learn any thing of ſuch Maſters, he reſolv'd not to looſe his Time with them, believing he ſhould profit himſelf more by Studying the Works of great Maſters, than by the diſcipline of Ordinary Painters.

He work'd a while in *Diſtemper*, and did it with extraordinary facility. The Cavalier *Marino* being at that time in *Paris*, and knowing *Pouſſin*'s Genius was above the ſmall Performances he was employ'd about, perſwaded him to go with him to *Italy*; but *Pouſſin* having either ſome buſineſs that detain'd him in *Paris*, or being diſcourag'd by two vain Attempts he had made before, to undertake that Journey, he did not accompany the Cavalier: However, he promis'd to follow him in a little time. He was as good as his promiſe, tho' not till he had drawn

ſeveral other Pictures in *Paris*, and among the reſt, the *Death of the Virgin*, for the Church of *Notre-Dame*. Having finiſh'd his Buſineſs, he ſet out for *Rome*, in the thirtieth year of his Age.

He there met with his old Friend, the Cavalier *Marino*, who was mighty glad to ſee him, and to be as ſerviceable as he cou'd to him, recommended him to Cardinal *Barberino*, telling his Eminence, *Vederete un Giovane che a una furia di diavolo.* The Cavalier, on whoſe Aſſiſtance and Protection *Pouſſin* very much depended, dying ſoon after he came to *Rome*, and Cardinal *Barberino* who deſir'd to be acquainted with him, having no opportunity for it, *Pouſſin* had no body to aſſiſt and encourage him. He cou'd ſcarce maintain himſelf. He was forc'd to give away his Works for ſo little, as wou'd hardly pay for his *Colours*: this was his laſt ſhift. However his Courage did not fail him. He minded his Studies aſſiduouſly, reſolving, whatever came of it, to make himſelf Maſter of his Profeſſion. He had little Money to ſpend, and that hinder'd his Converſing with any one, which gave him an opportunity to retire by himſelf, and deſign the Beautiful things that are in *Rome*, as well *Antiques*, as the Works of the famous *Roman Painters*.

Tho' he reſolv'd when he went from *France*, to Copy the Pictures of the greateſt Maſters, yet he exercis'd himſelf very little that Way. He thought it enough to examine them well, to make his Reflections upon them, and that what he ſhou'd do more, wou'd be ſo much time loſt; but he had another opinion of the *Antique* Figures. He *Deſign'd* them with Care, and form'd ſuch an high Idea of them in his Mind, that they

they were his principal Object, and he apply'd himſelf entirely to the Study of them. He was convinc'd, that the ſource of every Beauty and every Grace roſe from thoſe excellent Pieces, and that the Antient *Sculptors* had drain'd Nature to render their Figures the Admiration of Poſterity. His cloſe Friendſhip with two skilful Sculptors *l'Algarde* and *Francois Flamand*, in whoſe Houſe he Lodg'd, ſtrengthn'd, and perhaps begat this Inclination: Be it as it will, he never left it, and it encreas'd in him as he grew older, which may be ſeen by his Works.

'Tis ſaid, he at firſt Copy'd ſome of *Titian*'s Pieces, with whoſe *Colouring*, and the touches of his Landskips he was infinitely pleas'd, and endeavour'd to imitate them, to ſet off the good *Guſto* of *Deſign*, which he had Contracted by his Study of the *Antique*. Indeed, 'tis obſervable, that his firſt Pieces are Painted with a better *Gout* of *Colours* than his laſt. But he ſoon ſhew'd by his Performances, that generally ſpeaking he did not much value the part of *Colouring*, or thought he knew enough of it, to make his Pictures as perfect as he intended. He had Study'd the Beauties of the *Antique*, the Elegance, the Grand *Guſto*, the Correctneſs, the Variety of Proportions, the Adjuſtments, the Order of the Draperies, the Nobleneſs, the fine Air, and Boldneſs of the Heads, the *Manners*, Cuſtoms of Times, and Places, and every thing that was beautiful in the Remainder of the *Antique Sculpture*, to ſuch a Degree that one can never enough admire the exactneſs with which he has enrich'd his Painting in all thoſe parts of it.

He might, if he had ſo pleas'd, have deceiv'd the Judgment of the Publick, as well as *Michael-Angelo*

gelo did, who, having made a Statue of *Cupid*, broke off an Arm of it, kept it by him, and bury'd the reſt of the Figure in a place which he knew was to be dug up. The Statue being found, every body took it for *Antique*, till *Michael-Angelo*, applying the Arm he had by him to the Body of the Figure, convinc'd the Criticks that they were all miſtaken, tho' they are of all Men the hardeſt to be convinc'd that they are in an Error. We may with as much Reaſon believe, that if *Pouſſin* had painted in *Freſco* on the ruins of an old Wall, and kept any part of it by him, the World might as eaſily have been perſwaded, that his Painting had been the Work of ſome Famous *Antique Painter*, as they were ſatisfy'd that *Michael Angelo*'s *Cupid* was a piece of *Antiquity*, there was ſuch Conformity between his *Paintings* and what have been really diſcover'd in that manner, and are certainly *Antiques*.

He us'd frequently to examine the Ancient Sculptures in the Vineyards about *Rome*, and this confirm'd him more and more in the love of thoſe *Antiquities*. He wou'd ſpend ſeveral days together in making his reflections upon them by himſelf. 'Twas in theſe retirements that he conſider'd the extraordinary effects of Nature, with reſpect to *Landskips*, that he *deſign'd* his *Ear*, his *Diſtances*, his *Trees*, and every thing which was excellent and agreeable to his *Guſto*.

Beſides that *Pouſſin* ſtudy'd the *Antique* exactly, he alſo made curious Obſervations on the Works of *Raphael* and *Domenichino*, who, of all Painters in his Opinion, invented beſt, *Deſign'd* moſt correctly, and expreſt the Paſſions of the Soul moſt lively, three things which *Pouſſin* look'd upon as the moſt eſſential parts of Painting.

He

He neglected nothing, in short, that cou'd render his Knowledge, of these three parts of his Art, perfect. He was altogether as Curious about the general expression of his Subjects, which he has adorn'd with every thing that he thought wou'd excite the attention of the Learned.

He has left no *Grand Compositions* behind him, and all the Reason we can give for it is, that he had no opportunity to do them; for we cannot imagine, but 'twas Chance only that made him apply himself wholly to *Easel-Pieces*, of a bigness proper for a Cabinet, such as the curious requir'd of him.

Lewis XIII. and Monsieur *de Noyers*, Minister of State, and Super-Intendant of the Buildings, wrote to him at *Rome*, to oblige him to return to *France*: He consented to it with a great deal of difficulty. He had a Pension assign'd him, and a Lodging ready furnish'd at the *Tuilleries*. He drew the Picture of the *Lord's Supper* for the Chappel of the Castle of St. *Germain*, and that which is in the Jesuits *Novitiat* at *Paris*. He began the *Labours of Hercules*, in the Gallery of the *Louvre*: But the Faction of *Vouets* School railing at him, and his Works, put him out of humour with his own Country. He was also weary of the Tumultuous way of living in *Paris*, which never agreed with him; wherefore he secretly resolv'd to return to *Rome*, pretending he went to settle his Domestick Affairs, and fetch his Wife; but when he got there, whether or no he found himself as in his Center, or was quite put off from any thoughts of returning to *France*, by the Deaths of Cardinal *Richelieu* and the King, which happen'd about that time, he never left *Italy* afterward.

He

He continu'd working on his *Easel-Pieces*, and sent them from *Rome* to *Paris*, the *French* buying them every where as fast as they laid Hands on them, if they were to be bought for Money, valuing his Productions as much as *Raphael*'s. *Felibien*, who has written the Life of this Painter very correctly, and at large, gives a particular account of all his Pictures, and a Description of those that are most esteem'd.

Poussin, having liv'd happily to his threescore and eleventh year, dy'd Paralytick, *Anno* 1665. He marry'd *Gasper*'s Sister, by whom he had no Children. His Estate amounted to no more than Sixty Thousand *Livres*; but he valu'd his Ease above Riches, and prefer'd his Abode at *Rome*, where he liv'd without Ambition, to making his Fortune elsewhere.

Bishop *Massimi*, who was afterwards a Cardinal, visiting him on a certain time, their Conversation lasted insensibly till 'twas night, and the Prelate being about to take Coach, *Poussin* took the Candle in his Hand, lighted him down stairs, and waited on him with it to his Coach. The Bishop was sorry to see him do it himself, and cou'd not help saying, *I very much pity you, Monsieur* Poussin, *that you have not one Servant; and I pity you more, my Lord, reply'd* Poussin, *that you have so many.* He never, made words about the price of his Pictures; he put down his rates on the back of the Canvas, and 'twas always given him.

He had no Disciple. Most Painters esteems without imitating him. His Manner is too inaccessible, and when once they enter upon it they can't go thro' with it.

Re-

Reflections on the Works of *POUSSIN.*

Pouſſin was born with a great and a fine Genius for Painting. His early Love of the *Antique Figurès* put him upon Studying them with Care, and by his Studies he came to the Knowledge of all their Beauties, and of the difference between them, as to their Goodneſs. He was an excellent *Anatomiſt*, and acquir'd a Conſummate *Habitude* of *Deſign*, after the *Antique Guſto*, yet even in his *Deſigns* he did not conſider Nature, as the Origin of all Beauty, ſo much as he ſhou'd have done. He thought Seulpture was to be preferr'd before her, tho' ſhe is the Miſtriſs of all Arts, and always valu'd the Imitation of the Ancients more than the Life. By this means the Naked of his Figures in moſt part of his Pictures, has ſomething in it, reſembling Painted Stone, and is rather like the hardneſs of Marble, than the delicacy of Fleſh, full of Blood and Life.

His *Invention* in Hiſtorical and Fabulous Subjects is Ingenious, as alſo in his Allegories. He choſe them well. He preſerv'd *Decorum* in all of them, eſpecially in his Heroical Subjects. He introduc'd every thing that cou'd render them agreeable and inſtructive. He expreſs'd them according to their Real Character in joyning the Paſſions of the Soul in particular, to the expreſſions of the Subject in general.

His *Landskips* are admirable for their *Sites*; the Novelty of the Objects of which they are compos'd; the Naturalneſs of the Earth; the Variety

riety of the Trees, the lightneſs of his Touches; and in ſhort, the ſingularity of the Matters that enter into his Compoſition. They wou'd have been every way Perfect, if he had ſtrengthen'd them a little more by the *Local Colours*, and the Artifice of the *Claro Oſcuro*.

When occaſion offer'd, he adorn'd his Pictures with Architecture. He did it with a fine Gout and his Perſpective, which he underſtood to perfection, was exactly regular.

He was not always happy in the diſpoſition of his *Figures*, on the contrary, he is to be blam'd for diſtributing them in the generality of his *Compoſitions* too much in *Baſſo Relievo*'s, and on the ſame Line, his *Attitudes* are not vary'd enough, nor ſo well *contraſted* as they might be.

His Draperies in all his Pieces are commonly of the ſame Stuff, and the great number of his Folds hinders the ſimplicity, which adds a Grandeur to the Work. As fine as his Genius was, and as extenſive, 'twas not ſufficient for all the parts of Painting. He lov'd the *Antiquities* ſo entirely, and apply'd himſelf to them ſo much, that he had not time to conſider his Art in every branch of it. He neglected *Colouring*. We may perceive by his Works in general, that he knew nothing of *Local Colours*, or the *Claro Oſcuro*: For which Reaſon almoſt all his Pictures have a certain *grey* predominant in them, that has neither force nor effect. Some of the pieces of his firſt Manner, and ſome of his ſecond, may however be excepted. Yet to examine the matter narrowly, we ſhall find, that where any of his *Colouring* is good, he is indebted for it to what he remembred of that part of his Art, in the Pictures he copy'd after *Titian*, and was not the effect

fect of any intelligence of the *Venetian* Painter's Principles. In a word, 'tis plain *Pouſſin* had a very mean Opinion of *Colours*. In his Life written by *Bellori* and *Felibien*, there is a ſincere Confeſſion that he did not underſtand them, and had as it were abandon'd them; an undeniable proof that he never was Maſter of the *Theory* of *Colouring*. Indeed, his *Colours*, as they appear to the Spectators, are nothing but general *Tints*, and not the imitation of Nature, which he ſeldom conſulted about them. I ſpeak of his *Figures*, and not of his Landskips. In the latter he ſeems to have conſider'd the natural *Colours* more, and 'tis not difficult to gueſs at the Reaſon of it: For not being able to find out *Landskip* in the *Antique Marble*, he was forc'd to ſeek after it in *Nature*.

As for the *Claro Oſcuro*, he never had any knowledge of it, and if we meet with it in any of his Pictures, it came there purely by chance. Had he known that Artifice to be one of the moſt eſſential parts of Painting, as well for the repoſe of the ſight, as to give Force and Truth to the whole Compoſition of a Picture, he would always certainly have made uſe of it. He wou'd have ſought after a way to *Groupe* his Objects and his Lights to the beſt advantage, whereas, they are ſo diſperſt in his Pieces, that the Eye knows not where to fix it ſelf. His chief aim was to pleaſe the eyes of the underſtanding, tho' without diſpute, every thing that is inſtructive in Painting, ought to communicate it ſelf to the underſtanding only, by the ſatisfaction of the Eyes, by a perfect imitation of Nature; and this is the whole Duty, and ought to be the whole Aim of a Painter.

Pouſſin, by neglecting to Imitate Nature, the Fountain of Variety, fell often on very apparent Repetitions, both in the Airs of his *Heads*, and his *Expreſſions*. His *Genius* was rather of a Noble, Maſculine and Severe Character, than graceful, and one may ſee by the Works of this very Painter, that there may be *Beauty* ſometimes where there is no *Grace*.

His *Manner* was new and ſingular; he was the Author of it, and we muſt own, that in the Parts of his Art, which he poſſeſt, his *Stile*, as we have ſaid elſewhere, was Great and Heroic, and that take him altogether, he was not only the beſt Painter of his own Nation, but equall'd the beſt Painters of *Italy*.

FRANCOIS PERRIER

A *Goldſmith's* Son of the *Franche Compte*, was a Debauch'd young Man, and running away from his Parents, went to *Rome*. As he was on his Journey thither his Money fell ſhort, when a Blind Man, who had alſo a mind to go to *Rome*, perſuaded him to lead him, offering him a ſhare of the Alms he got by begging on the Road. *Perrier* having no other way to Subſiſt, accepted of his offers, and in this Equipage arriv'd at *Rome*, where he was again very much Embarras'd to find out means to maintain himſelf; for his Blind Beggar's Aſſiſtance either fail'd him, or, was not ſufficient to ſupport him. He was reduc'd to terrible *Straits* at his firſt coming, but the neceſſity he was in, and the facility of his *Genius* in a little time put him in a way to get his living. He acquir'd an eaſy and agreeable *Manner* of *Deſigning*, and his *Guſto* was ſo good, that ſeveral

ral young Men addreſt themſelves to him to mend their *Deſigns*: Some Foreigners bought his of him to ſend them home to their Friends to pleaſe them, and engage them to ſupply them with Money.

He became acquainted with *Lanfranco*, whoſe *Manner* he endeavour'd to follow, and at laſt he could manage his Pencil with the ſame eaſe as he did his *Crayons*. Finding that he could diſpatch a great deal of Buſineſs, he reſolv'd to return to *France*, and ſtopping at *Lyons* he painted the *Carthuſian*'s Cloyſter there. From *Lyons* he proceeded to *Paris*, and having work'd ſome time for *Vouet*, who Engroſs'd all the *Grand Performances*, he took a ſecond Journey to *Italy*, where he ſtay'd Ten Years, and return'd to *Paris*, *Anno* 1645. About this time he painted the Gallery of the *Hotel de la Vrilliere*, and drew ſeveral *Eaſel-Pieces* for private Perſons. He dy'd Profeſſor of the Academy.

He *Etch*'d ſeveral things with a great deal of Spirit, and, among others, the fineſt *Baſſo Relievo*'s that are in *Rome*, a hundred of the moſt Celebrated *Antiquities*, and ſome of *Raphael*'s Works.

He alſo Grav'd in the *Claro Oſcuro* ſome *Antiquities*, after a *Manner*, of which, 'twas ſaid, he was the Inventor; but *Parmeggiano*, as I have obſerv'd elſewhere, us'd it a long time before him. It conſiſts in two Copper Plates, whoſe Impreſſion is made on Paper feintly ſtain'd; the one Plate is Engrav'd after the uſual way, and that Prints the Black, and the other, which is the Secret, Prints the white.

JAQUES STELLA

Born in the Year 1596, was the Son of *Francis Stella*, a *Flemming* by Nation, who, in his return from Italy, ſtopping at *Lyons*, ſettled there, and in that City, *Jaques*, of whom we are ſpeaking, was born. He was but Nine Years old when his Father dy'd, and having Exercis'd himſelf ſo long in the Art of *Painting* that he thought he was capable of improving by the ſight of the rare Pieces that are in *Italy*, he went thither when he was about twenty years of Age. Paſſing thro' *Florence*, the great Duke *Coſmo di Medicis*, hearing of his being there, employ'd him, with other Painters, to prepare the Decorations of a pompous Feſtival, which he intended to hold at the Celebration of his Son's Marriage.

The Duke perceiving that *Stella* was a Man of Capacity, aſſign'd him Lodgings and a Penſion equal to that of *Callot*, who was then at *Florence*. He ſtaid in this City ſeven years, and perform'd ſeveral things in *Painting*, *Deſigning* and *Graving*. From thence he went to *Rome*, where he liv'd eleven years, which he ſpent chiefly in ſtudying the *Antique Sculptures* and *Raphael*'s *Paintings*. When he had acquir'd a *Habitude* of a good *Taſt*, drawn divers Pictures that were *Engrav'd*, and got a great Reputation in *Rome*, he reſolv'd to return to his own Country, intending however to paſs from thence into the Service of the King of *Spain*, who had order'd his Agents to invite him more than once to accept of that Employment. He took *Milan* in his way to *France*. Cardinal *Albornos* offer'd him the Direction of the

the *Academy of Painting* in that City, but he refus'd it. When he came to *Paris*, and had ſeen his Friends, he began to prepare for his Voyage to *Spain*; but Cardinal *Richelieu* hearing of it, ſtop'd him, giving him hopes of a better Fortune at home. He preſented him to the King, who aſſign'd him a Penſion of a thouſand Livres a year, and Lodgings in the Galleries at the *Louvre*.

Stella ſoon ſhew'd himſelf to be a Maſter, and the King honour'd him with the Order of St. *Michael*, which encourag'd him to do his beſt. He painted ſeveral large Pictures for the King, by whoſe Command the greateſt part of them were ſent to *Madrid*. He work'd alſo for Churches and private Perſons.

Being very Laborious, and the Winter-days ſhort, he ſpent the Evenings in *Deſigning* the Hiſtories of the Holy Scriptures, Country Sports, and Children's Plays, which were Engrav'd, and make a large Volume. He alſo drew the *Deſigns* of the Frontiſpieces of ſeveral Books of the *Louvre* Impreſſion, and divers *Antique* Ornaments, together with a Friſe of *Julio Romano*'s, which he brought out of *Italy* with him. He work'd ſo indefatigably, that it waſted him extreamly, and broke his Conſtitution. He conſum'd away for five or ſix years before he dy'd, which was in the ſixtieth year of his age, *Anno* 1647.

Reflections on the Works of *STELLA*.

Stella had a fine Genius, his Productions came eaſie out of his Hands, and he treated,

with a like facility, all ſorts of Subjects. His *Talent* was rather *Gay* than Terrible, his *Invention* was Noble, his *Expreſſions* moderate, his *Attitudes* Eaſy and Natural, his *Diſpoſition* ſomewhat *Cold*, but the whole together agreeable. He acquir'd a good *Gout* of *Deſign* by his long ſtay in *Italy*, and by his eagerneſs to Learn became Correct in his *Outlines*. His application to Work, made it eaſy to him. His *Colouring* is not well digeſted, his *Local Colours* not enough characteris'd, and his Carnations have too much *Vermillion* in them, and are commonly the ſame. He at laſt degenerated into what we call *Manner*, and very ſeldom conſulted Nature. Take him, with all his good and bad Qualities, as a Painter, the firſt weigh down the laſt. He had certainly Merit, and had he ſtudy'd the *Venetian* Manner more, his own had been more valuable.

MARTIN de CHARMOIS,

Sieur *de Laure*, procur'd ſo many advantages for the *French* Painting, that 'twou'd be Ingratitude not to make mention of him in this Account of the *French* Painters. He lov'd the Arts of Sculpture and Painting ſo paſſionately, that he became a great Maſter of the Theory of both of them, and cou'd perform, in the one and the other, with facility, to the ſatisfaction of the beſt Judges of his time. He was neither Painter nor Sculptor by Profeſſion. The pleaſure his Genius took in Exerciſing it ſelf, was the only motive he had to handle ſometimes the Pencil and ſometimes the Chizel. He had ſuch an Idea of Painting, that he cou'd not endure to ſee able Painters oppreſt by the hard uſage of ſome Head Maſters,

ſters, and often took them from their Oppreſſors that they might, with more freedom, Exercife thoſe Arts, that are of all others the moſt free. He ſhew'd them the Nobleneſs of their Profeſſion, and employ'd all his Credit to deliver the Art of Painting out of the languiſhing condition, to which it was reduc'd by the evil practices of ſome Maſters, who had render'd it as ſcandalous as a Common Trade; but Monſieur *de Charmois* did his utmoſt to reſtore it to its place among the Liberal Arts. He aſſembled the moſt skilful of the Profeſſion, form'd a Society, of whom the twelve Eldeſt Painters were to be the Governours, and himſelf the *Director*.

Thus he laid the *Foundation* of the Famous *Academy of Painting*, which the King afterwards form'd into a Corporation, gave them ſeveral Privileges, allow'd them a place to meet in in his Palace; made Officers, ſettled Profeſſors, and aſſign'd Penſions to the moſt conſiderable of that Body, to encourage them in their Performances, and to reward the Merit of ſuch as were worthy the Royal Bounty.

De Charmois was Secretary to the Mareſchal *de Schomberg*, Colonel of the Regiment of *Swiſs* Guards; and tho' the Duties of his Employment took up moſt of his time, yet he found ſome leiſure hours to divert himſelf with Painting. I can't tell poſitively when he was born, when he dy'd, or when he was *Director* of the *Academy*; but 'tis certain he behav'd himſelf in that Office, with a Prudence anſwerable to his Zeal and his Merit.

EUSTACHE le SUEUR,

Born at *Paris* in the Year 1617. was *Vouets* Diſciple, and had ſo great a Talent for Painting, that he wanted nothing but to have been bred up in a better School than his Maſters, to render him an accompliſh'd Painter. He invented with eaſe, and his *Execution* was always worthy his *Deſigns*. He was ingenious, diſcreet, and delicate in the Choice of his Objects. He imitated the *Antique Guſto* in his *Deſigns*; but aiming to appear always delicate, his proportions are ſometimes too tender, and his Figures of an immoderate length. His Attitudes are ſimple and noble, his Expreſſions fine, ſingular, and very well adapted to the Subject. His Draperies are ſet after the *Gout* of *Raphael*'s laſt Works. In his Folds he obſerv'd the Order of the *Antique*, and generally made uſe of the ſame Stuffs the Ancients us'd.

His *Colouring* is compos'd of general *Tints*, without Choice or Study. He took ſo little care to leave off *Vouet*'s *Manner* in his *Colours*, that one wou'd think he did not believe it to be bad, nor that the part of *Colouring* was of ſuch importance in his Art, as indeed it is; or perhaps he put off his further inquiries about it to ſome other Time. He contented himſelf with a receiv'd Cuſtom in the choice of his *Colours*, which all the Painters in *Paris*, except *Blanchart*, follow'd implicitely. Whatever was the reaſon of it, he knew nothing of the *Local Colours*, nor the *Claro Oſcuro*; but he was ſo much a Maſter of the other parts of Painting, that there was a great likelihood of his throwing off *Vouet*'s *Manner* entirely had he

he liv'd longer, and had once reliſh'd that of the *Venetian School*, which he wou'd certainly have imitated in his *Colouring*, as he imitated the *Manner* of the *Roman School* in his *Deſigning*:

For immediately after *Vouet*'s Death, he perceiv'd his Maſter had led him out of the Way, and by conſidering the *Antiquities* that are in *France*, and by the ſight of the *Deſigns* and *Prints* of the beſt *Italian Maſters*, particularly *Raphael*'s, he contracted a more refin'd *Stile*, and ſhew'd that the rare Pieces of the *Antique* which are in *France*, are ſufficient to give a Painter a good *Taſt*, without going to *Italy* for it, provided the Painter is born with a happy Genius for his Profeſſion. *Le Sueurs* Works are a proof of this Poſition, among others his *Life of St. Bruno*, which is in the Cloyſter of the *Carthuſians* Monaſtery at *Paris*. This, in my opinion, is the moſt conſiderable of all his Performances, and by this, as alſo by many other of his Productions, one may judge that *le Sueur* may, with reaſon, pretend to a Place among the beſt Painters of his Nation.

LAUREN de la HIRE

Was in great Reputation in his Time, and the only Painter of all his Countrymen, who did not follow *Vouet*'s *Manner*. His own was not much better. His *Guſto* was as bad, but 'twas more Study'd, more Finiſh'd, and more Natural; however 'twas always inſipid. His *Landskips* are more valu'd than his *Figures*. He finiſh'd them to a nicety, and Painted them very properly. He was ſo in Love with the *Aierien* perſpective, that he confounded his *Diſtances* in a

Cloud, according to the method he had learnt of *Desargues*. He did the same in his Figures, as well as in his Distances, for excepting those that are on the first Lines all the rest are lost in a Mist in proportion to their distance. His Son left the Profession of *Painting* to follow the *Mathematicks*, to which his Genius inclin'd him, and became one of the most skilful *Mathematicians* of our time.

MICHAEL DORIGNY,

Born at St. *Quintin* in *Picardy*, was *Vouets* Disciple and Son-in-law. He follow'd his Father-in-law's *Manner* very Servilely. He *Etch'd* most of his Works, and preserv'd the true Character of their Author. He dy'd Professor of the Academy in the year 1665, at forty eight years old.

CHARLES ALFONSE du FRESNOY,

Was born in the year 1611. His Father was a Famous Apothecary in *Paris*, who bred him up a Scholar, intending to make a Physician of him. In the first two or three years of his Studies at the Colledge, his Father had hopes by the progress he made in Learning, that he wou'd answer his Expectations, but so soon as he got up into the Upper Forms, and began to relish Poetry, his Genius that way shew'd itself, and he carry'd away the Prize from all his Competitors of his standing. His Inclination grew stronger the more he exercis'd himself in it; and 'twas

thought

thought by his beginning, he wou'd in the end make one of the greateſt Poets of his Age; but his Love of *Painting* being equal to that of Poetry, it divided, and conſequently weaken'd his Talent.

At laſt there were no more thoughts of his being a Doctor, he declar'd openly for Painting, notwithſtanding the oppoſition he met with from his Parents, who omitted no ſort of uſage which they thought wou'd oblige him to turn his Studies another way. They had a mean Idea of *Painting*, looking upon it as a pitiful Trade, and not as the moſt noble of all Arts.

The more he was oppos'd in his Inclination, the more eager he was to be a Painter, and without loſing any time in deliberating what to do, he gave himſelf over entirely to the ſollicitations of his Genius, and fell to ſtudying the *Art*. He was about twenty years old when he began to *Deſign*, which he learn'd of *Perrier* and *Vouet*: But he had ſcarce been two years a Scholar to both of them, before he went to *Italy*, *Anno* 1634. *Mignard* coming thither in the following year, they contracted an intimate Friendſhip, which laſted as long as they liv'd. When *du Freſnoy* came firſt to *Rome*, he cou'd not get his Bread; his Parents, whoſe advice in the choice of his Profeſſion he had deſpis'd, wou'd not ſupply him, and what Money he carry'd out with him was ſoon ſpent. Thus having neither Friends nor Acquaintance, he was reduc'd ſo low, that he was forc'd to live upon Bread and Cheeſe: However, he bore all with patience, comforting himſelf with the Opportunities he had of improving in the ſtudy of Painting, which he continu'd with Ardour, till *Mignard* came, and then he far'd better.

His

His Soul was not satisfy'd with common knowledge, he wou'd go to the root of his Art, and extract all the Quinteſſence out of it. He ſtudy'd *Raphael* and the *Antique* with application, and every Night he deſign'd in the Academies with extraordinary aſſiduity. According as he made diſcoveries in his Art, he wrote Reflections upon them in *Latin* Verſe. One light led him to another, and by degrees, he acquir'd the Knowledge of all things neceſſary to his Profeſſion: He then form'd the deſign of writing his *Poem*; when he had done it with equal care and ſucceſs, he communicated it to the beſt Judges, from whom he expected either Information or Approbation.

He had a particular love for *Titian*'s Works, preferring them to any other whatſoever, becauſe he ſaid, *Titian was of all Painters the moſt Perfect Imitator of Nature.* He copy'd all the fine Pictures that were in *Rome* with incredible Induſtry.

He underſtood the *Greek* and *Latin* Poets very well, and ſpent ſo much time in reading and converſing with the Curious about his *Art*, that he had little left for *Painting*. Beſides, he ſeem'd when he painted, to do it with pain, which might proceed either from his profound knowledge of the *Theory* which reſtrain'd his hand, or from his having never learn'd of any one how to handle his *Pencil*. By this means he was very ſlow in his Productions. Whatever was the occaſion of it, he did very little in the practical part of *Painting*. Having ſtudy'd the *Elements* of *Euclid*, and his *Guſto* in *Architecture* being excellent, he painted the remainders of the old *Roman* Architecture that are in and about *Rome*. He ſold his *Pictures* for ſubſiſtance, or rather gave them

them away for little or nothing. All his Works don't exceed fifty *Pieces*, beſides ſome *Landskips*, which he drew for private Perſons, and his Copies after *Titian*.

Of all his Performances, that which he valu'd moſt, was his *Poem upon Painting*. He was very deſirous to have it Printed, but knowing 'twou'd be to no purpoſe to do it without publiſhing a *French* Verſion with it, and being himſelf incapacitated to tranſlate it, by his long abſence out of *France*, by which he had almoſt forgot his Native Tongue, he put off his Impreſſion to a better opportunity.

At laſt I Tranſlated it into *French* * at his Requeſt, and to his Liking. He intended to write Notes upon it, to illuſtrate his Thoughts, but he was prevented by a Paralyſis, of which he dy'd at a houſe of one of his Brothers, four Leagues from *Paris*, *Anno* 1665. in the fifty fourth year of his Age.

* *From this* French *Verſion Mr.* Dryden *Tranſlated* Freſnoy's *Poem, as is very plain by the* Galliciſms *in his own, which that great* Maſter *of the* Engliſh Tongue *wou'd not have been guilty of, had he not been forc'd to it by the difficulty of Tranſlating a Treatiſe written upon an Art, which he profeſſes he knew little of. He was oblig'd to follow the Author* Literally, *for fear if he loſt ſight of him never ſo little, he ſhou'd miſs his way, and what were Reaſons for that Immortal Poet to make ſo faithful a Verſion, to be ſure were much more ſo for us, who, beſides that, we were as much ſtrangers to the Terms of Art, as he was, wanted his* Copia Verborum, *and his Shining Eloquence to adorn the Subject. But this we muſt ſay for our ſelves, that our Care, as became us, to do well was greater, tho' our natural and*

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acquir'd helps were less. The Author of this Treatise Translated Monsieur du Fresnoy's De Arte Graphica, *and wrote the Notes upon it in* French, *but not thinking that Treatise sufficient to inform the Curious of every thing that relates to the Art, he wrote* this Dissertation *thirty Years afterwards, and added the Lives of the Painters to it. From his Judgment, and the Excellence of his Treatise on Painting, we were convinc'd that there was something wanting in Monsieur* Du Fresnoy's, *whose Merit no man knew better than Monsieur* de Piles, *and for the satisfaction of all Lovers of the Art, we resolv'd to render it into* English

Reflections on the Works of Monsieur *du FRESNOY.*

I was intimately acquainted with *du Fresnoy*, was his Friend and Confident, and he permitted me to see him Paint, a favour he seldom did any body, because he took a great deal of pains in his Painting. His Mind was so full of Knowledge of all sorts of Learning, and his Memory so great, furnishing him with matter of all kinds, whenever he wanted it, that his Conversation, tho' very profitable, was too much interrupted by Digressions, by which means he often forgot his principal Subject. This was occasion'd, as some have said, by the abundance of his Thoughts, and the fire of his Fancy. As for my part who knew him familiarly, and had made observations on his Judgment, as also on the vivacity of his Imagination, I confess I always thought it to be fine, but not at all lively, on the contrary, the warmth of his Fancy was ve-

very temperate. His first thoughts never pleas'd him, he always consider'd a thing twice, and digested it in his mind with all imaginable application, that he might embellish it with convenient *Graces*, and those Lights that he acquir'd by his Learning.

Pursuant to the Principles he laid down in his *Poem*, he endeavour'd to execute his thoughts. He work'd very slowly, and I wish his vivacity had been as great as some imagin'd it, that there might have been more Spirit in his *Pencil*, and that his Idea's might have been put in the fairest Light.

However, by the *Theory* of his *Art*, he reach'd the end he aim'd at, and 'tis to be wonder'd that the same *Theory* that was sufficient to make him certain of the goodness of his Works, had not embolden'd his *Hand:* All that can be said to it is, that great *Speculation* stands in need of great *Practice*, and that Monsieur *Du Fresnoy's* was only what he had got by the Performance of a few Pieces.

'Tis easy to perceive he endeavour'd to imitate the *Caracci's* Gout of *Design*, and *Titian's Colouring*, in all his Works, which he often confest himself. There never was any *French* Painter who came so near *Titian* as *Fresnoy*. One may see a proof of it in the Picture he drew at *Venice* for *Marco Paruta*, a Noble *Venetian*, wherein he represented a *Madonna* in a Half-length, and also in another he made for the same Nobleman, representing a *Venus* lying along. What he has painted in *France* is of the same *Gusto*, chiefly his performance at *Rinci* for Monsieur *Bordier*, comptroller of the *Finances*, which is esteem'd the finest of his Productions by the best Judges. But

if

if he did not draw Pictures enough to make his Name known in ſeveral parts of *Europe*, his *Poem* upon Painting will live as long as the Art, and his Name be preſerv'd in it, while the World has any value for the Profeſſion.

NICOLAS MIGNARD

Of *Troyes* in *Champagne*, was elder Brother to *Pierre Mignard*, ſurnam'd the *Roman*. Tho' his reputation was not equal to *Pierre's*, yet he was Maſter of ſo many of the parts of Painting, that he is by no means to be reckon'd among the ordinary Painters. Their Father, whoſe Name was *Pierre*, was a Soldier, and ſtay'd twenty years in the King's Service. He gave his two Sons liberty to follow the Inclination they had to *Painting*. *Nicholas* learn'd the Principles of the Art, of the beſt Painter that was at *Troyes*, and to encreaſe his knowledge, went to ſtudy at *Fontainbleau* after the *Antique* Figures that were there, and after *Primaticcio's* Paintings: But ſeeing that the Fountain of all the Beauties he ſtudy'd was in *Italy*, he Travell'd thither. Being employ'd at *Lyons*, he ſtaid there ſome time, tho' not ſo long as at *Avignon*, where he fell in Love with a young Woman, whom he marry'd when he came back from *Italy*, on which account he was call'd *Mignard* of *Avignon*. He ſtaid two years at *Rome*, and ſeveral years at *Avignon* with his Father-in-law. He was ſent for to Court by the King, who had ſome knowledge of him while he was at *Avignon*, when he went to meet the Infanta of *Spain*, whom he marry'd *Anno* 1659.

Mignard

Mignard arriving at *Paris*, was employ'd by the Court, and by private Perſons, about divers Works, in which he ſhew'd his Ability. He drew abundance of *Portraits*; nevertheleſs his *Talent* was more for *Hiſtory-Painting*. His Invention was Ingenious, and he delighted in treating of Poetical Subjects: However, the fire of his Imagination was very moderate, for which he made amends by great Correctneſs, and the nicety of his Work. His extraordinary application to it threw him into a Dropſie, of which he dy'd, *Anno* 1668. very much lamented by all that knew him, for he was equally a Man of Honour and a Good Painter. He was *Rector* of the *Academy* when he dy'd, and that whole Body aſſiſted at the Solemnity of his Funeral, which was perform'd in the Church of the *Mendicant* Fryars, of the Order of *St. Bernard*, where he lies bury'd.

CLAUDE VIGNON,

Born at *Tours*, follow'd at firſt *Michael-Angelo da Caravaggio*'s Manner, and ſome of his Pictures in that kind have a great deal of Force in them. He diſpatch'd his Work ſo faſt, that he did an infinite number of Pieces. To go thro' with his Buſineſs, he form'd to himſelf a more Expeditious *Manner* than that of *Michael-Angelo da Caravaggio*, but it was not ſo *Strong* as that which he us'd in imitation of *Caravaggio*. His Performances were done with eaſe, and he had a particular way of uſing his *Tints*. He plac'd them on the Canvas without mixing them on his Pallet, and as he painted, he always added Colours, not mingling them by the motion of his Pencil, as

other

other Painters do. By this means the Superficies of his Pictures are very rugged. His *Manner*, which is purely a *Manual Practice*, is eaſy to be known. He ſeldom conſulted Nature, or the *Antique*. There is nothing extraordinary either in his Invention or Expreſſion, and therefore his Pieces were little ſought after by the Curious. His chief Excellence was in diſtinguiſhing the *Manner* of ſeveral Maſters, and in ſetting a Price on Pictures. He dy'd in the year 1670. in a good old Age.

SEBASTIEN BOURDON

Born at *Montpellier*, had a Genius ſo fiery that it wou'd not let him reflect ſufficiently, nor ſtudy the Eſſential Parts of his Art ſo much, as he ought to have done to render him perfect in it. When he was in *Italy*, he loſt his time by Quarrels, and one of them oblig'd him to leave *Rome*, before he had half finiſh'd the Courſe of his Studies. However, his Talent was eaſy, and he did ſo many good things in his youth, that the World had conceiv'd great hopes of his being a Maſter in his Riper Years. The *Fine Arts* being interrupted by the Civil Wars in *France*, he Travell'd to *Sweden*, whither he was tempted to go by the Reputation Queen *Chriſtina* had for Patronizing Learning and the Arts, but her Majeſty employing him only to draw her *Portrait*, he did not ſtay long there. The warmth of his Genius wou'd not let him live Idle, ſo he return'd to *France*, to ſeek for Employment. Tho' he did not altogether anſwer the Expectation of the Curious, in every thing relating to his Profeſſion,

yet

yet he kept up his Character by extraordinary Compoſitions, and by the livelineſs of his Expreſſions, but his Genius not being guided by ſolid Judgment, it evaporated often into extravagant Conceptions, which, tho' they might for a little while pleaſe the Spectator for their novelty and oddneſs, yet when he began to examine them, he ſoon found they were wild and unreaſonable. He ſucceeded better in his *Landskips* than in his *Hiſtory-Painting*: He drew the former very well: I have ſeen divers of them, that are the beautiful effects of his Imagination, and the whimſicalneſs of them renders them the more agreeable, becauſe there are ſome very extraordinary things in them, which he ſtudy'd after Nature, and perform'd with a ready and eaſy Hand. 'Tis true, his *Sites* are not very regular, tho' they are not very Common, neither do they always agree with their Plan. His Pieces are ſeldom finiſh'd, and thoſe that are moſt ſo, are not always the moſt fine. He one time laid a Wager with a Friend of his, that he wou'd Paint Twelve *Heads* after the Life, and as big as the Life, in one day, and he got it. Theſe Heads are not the worſt things he ever did. He often made the ground of his Canvas to ſerve for Hair, not by leaving it uncover'd, but by working the Colours again with the end of his Pencil-Stick.

He did a vaſt number of Pictures. His moſt conſiderable Pieces are, the Gallery of Monſieur *de Bretonvilliers*, in the Iſle of *Notre-Dame*, and *The Seven Works of Mercy*, which he Etch'd by himſelf. That which is moſt Eſteem'd of all his Performances, is, The Martyrdom of Saint

Peter, Drawn by him for the *May* * for the Church of *Notre-Dame*, which is kept as one of the choiceſt Rarities in that Cathedral. He was a *Calviniſt*, however his Morals and Manners were good, and he was very much valu'd and reſpected by the *Royal* Academy of *Painting* and Sculpture, of which he was *Rector*. He was at work for the King, in the lower Apartment of the *Tuilleries* when he dy'd, *Anno* 1662. being about ſixty years of Age.

* *A Picture which is every Year Painted for the Church of* Notre-Dame, *and is expos'd on the 1ſt of* May, *from whence 'tis call'd the* May.

SIMON FRANCOIS,

Born at *Tours*, in the Year 1606. In his youth he was very Devout, and declar'd for a Religious Life. He wou'd fain have been a *Capuchin*, but his Friends hindering him, he ſought after a Profeſſion that might aſſiſt him in raiſing his Soul to the Love of God, and by chance looking on a Picture of our Saviour's *Nativity*, with which he was extreamly touch'd, in hopes of being able to draw ſome Pieces, whoſe effect on the Spectators might be as lively, he reſolv'd to turn Painter. Thus 'twas not out of Inclination that he took to Painting, but a *Call*, which had ſomething extraordinary in it; for his Genius was cold enough, tho' his Senſe was otherwiſe ſolid, and ſufficient to carry him thro' all the difficulties in the way to Perfection in that Art.

We deſire the Reader to believe, where he meets with any ſuch notable Inſtances of the Bigotry and Ridiculouſneſs of the French *Papiſts, when they have any thing to ſay of their Religion, that we the Tranſlators*

ſtators are entirely guiltleſs of the Author's weakneſs and ſuperſtition.

Francois had no other Maſters to teach him but the good Pictures he Copy'd. He at firſt drew ſome *Portraits*, and Monſieur *de Bethune*, his Patron, going Ambaſſadour to *Rome*, took him with him, having procur'd a Penſion to be ſettled on him, to encourage him in his Studies. He liv'd in *Italy* till the year 1638. and in his return homewards, he paſt thro' *Bologna*, where he contracted a Friendſhip with *Guido*, who drew his Picture.

At his arrival in *France* he was ſo happy, as to be the firſt Painter, who had the Honour to draw the Picture of the Dauphin, of whom the Queen was juſt brought to Bed. This his firſt Performance ſucceeded ſo well, that he had reaſon to hope, the Miniſters who were ſatisfied with it, and had promis'd to protect him, wou'd accordingly have procur'd him ſome greater Employment, and have made his Fortune; but falling into diſgrace, tho' he did not deſerve it, he took a diſguſt at the Court, left it, and reſolv'd to lead a retir'd Life more conformable to his firſt Intentions.

In this retirement he came to a reſolution to Paint only ſuch things, as might be an aſſiſtance to him in his way to Heaven: He meant Pieces of Devotion, in which he employ'd himſelf ſo much, that the reſt of his Life was a perfect Pattern of Chriſtian Piety. Among all the Virtues which he liv'd in the Exerciſe of his Patience was moſt conſpicuous, for being eight years together troubled with the Stone, he endur'd that terrible Affliction with incredible Conſtancy. He dy'd in the Year 1671. and the Stone

that was taken out of him after his Death, weigh'd a pound.

There are none of his Pictures in the Cabinets of the Curious; there are ſome in the Churches in *Paris*, and 'tis not difficult to perceive by his Productions, that the Author was more Devout than Skilful. However his Skill is very much to be Commended, in as much as he knew how to make uſe of his Art to carry him to Heaven, which is much to be preferr'd before the acquiring a vain Reputation.

'Tis new to an Engliſh *Reader to hear, that Painting is the way to Salvation, but ſuch is the Blindneſs and Extravagance of the Religion of our Neighbours, who pretend to be the moſt ſenſible and polite Nation in the Univerſe.*

PHILIP de CHAMPAGNE,

Born at *Bruſſels*, *Anno* 1602. His Parents were of mean Deſcent, but honeſt. In his Youth he ſhew'd an extraordinary Inclination to Painting. He chang'd his Maſters, who were all of them Ordinary Painters, ſeveral times; at laſt he lighted on *Fouquiere*, of whom he learnt *Landskip*. As for the other kinds of Painting, he ow'd his Excellence in them wholly to his Aſſiduity in Working, and the deſire he had to advance himſelf in the Knowledge of his Profeſſion.

He was ſo eager to Learn, that he ſpar'd no Pains in ſeeking after a Perſon, whoſe Leſſons might be ſatisfactory to him, but finding none who cou'd teach him ſo much as he wanted to be taught, he reſolv'd that Nature only ſhou'd be his Maſter, and he imitated her afterwards in all his

his Performances very regularly, but his Choice was none of the beſt.

At nineteen Years of Age he thought it time to Travel into *Italy*, intending to take *France* in his way, and to ſtay there as long as his occaſions requir'd. When he came to *Paris*, he plac'd himſelf with *Alleman*, an Ordinary Painter, who, tho' he knew little of the matter, had moſt of the Buſineſs of his Profeſſion at that Time. He left him to be private a while, and follow his Studies. He lodg'd in the College of *Laon*, where *Pouſſin* alſo dwelt, after he return'd out of *Italy* the firſt Time. Theſe two Painters meeting together there, became good Friends, and ſo continu'd. One *Du Cheſne*, a very ignorant Painter, who like the reſt of the Pretenders in all *Arts*, was forward, and puſhing in his, had by his Impudence and Intereſt, procur'd to be employ'd about the *Paintings* of the Palace of *Luxemburg*. This Man ſet *Pouſſin* and *de Champagne* at Work under him. *Pouſſin* did a few ſmall Pieces in the *Cieling*, and *Champagne* drew ſome ſmall Pictures in the Queen's Apartment. Her Majeſty lik'd them ſo well, that *Du Cheſne* was afraid he wou'd get his Employment from him; whereupon *de Champagne*, who lov'd Peace and Quietneſs, perceiving *du Cheſne*'s Jealouſy, to cure him of it, return'd to *Bruſſels*, to take his leave of his Friends, and from thence he reſolv'd to go thro' *Germany* to *Italy*. He was ſcarce got there, when a Letter came to him from the Abbot of Saint *Ambroiſe*, who was Surveyor of the Buildings, to adviſe him of *Du Cheſne*'s Death, and to invite him to return to *France*, which he did. He was preſently made *Director* of the Queen's Painting, and ſhe gave him a Penſion of Twelve hundred

Livres a year, with Lodgings in the Palace of *Luxemburg*. About that time the Queen order'd him to Work at the *Carmelites*, and he marry'd *Du Chesne*'s Daughter. Being a great Lover of his Business, and having a great deal of it, he went thro' all with Pleasure, as well as Labour. There are a vast Number of his Pieces at *Paris*, and other parts of the Kingdom. Among other places there are some Pictures of his in the two Monasteries of the *Carmelites*, in the Suburbs of St. *Jaques*, in *la Rue Chapon*, at the *Palais Royal*, in the Chapter-House of *Notre-Dame* at *Paris*, and in several Churches in that City, without reckoning an Infinity of *Portraits*, which he drew, and are noted for their *Likeness*, as well as for their being finish'd to a great degree. Monsieur *Poncel*, *Councellour* in the *Court* of *Aids*, who was one of his particular Friends, desir'd him, one *Sunday*, to draw his Daughter's Picture, who the *Monday* following was to profess herself a Sister of the *Carmelites* in *la Rue Chapon*, and after that day she was not to be seen by any Lay-Men; but *Champagne* making it a scruple of Conscience on account of the day, wou'd not touch his Pencil on the *Sunday*, whatever his Friend said to him and offer'd him to prevail with him, to make her *Portrait*; for he was very disinterested as well as a good Christian, a proof of which I shall give in the following relation.

Cardinal *Richelieu* had offer'd to make his, and his Families Fortune, in case he wou'd quit the Queen Mother's Service. *De Champagne* always refus'd to desert his Mistress, and the Cardinal commended his Fidelity, and valu'd him the more, the more he persisted in his Duty to the Queen. The Cardinal's chief *Valet de Chambre*, who pro-

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pos'd his entring into his Eminency's Service, added, that whatever he desir'd, the Cardinal, he was sure, wou'd grant him. *Champagne* reply'd, *If Monseigneur the Cardinal cou'd make me a better Painter, the only thing I am ambitious of, it wou'd be something, but since that was impossible, he only begg'd the Honour of the continuance of his Eminencies good Graces.* The *Valet de Chambre* told the Cardinal *de Champagne*'s Answer. which, instead of offending him, encreas'd his Esteem of this Painter, who, tho' he refus'd to enter into his Service, did not however refuse to Work for him. Among other things, he drew his Picture for him at several sittings, and 'tis one of the best Pieces he ever painted in his Life.

He had a long while been famous in his Profession, when *Le Brun* arriv'd at *Paris* from *Italy*: The latter as well by means of his *Protectors*, who were powerful Persons, as thro' his Ability, soon put himself at the head of all the *French* Painters and *Paintings*, and was made *Principal Painter* to the King, *Champagne* shewing no disgust at the Preference which was given *Le Brun* to his prejudice.

He had a Son and two Daughters by his Wife. Two of these Children dying, he lov'd the survivor, a Daughter, with the more tenderness and passion. He permitted her to follow her Inclination to a Religious Life, and she entred herself in the Nunnery at *Port-Royal*. For her sake he had a love for the *Convent*, and all that belong'd to it in any wise, who, going under the Name of *Jansenists* in those days, *Champagne* was thought to favour their Opinions. He dy'd in the year 1674. being seventy two years old. He

was belov'd by all that knew him, both as a good Painter and a good Man.

Reflections on the Works of *De CHAMPAGNE.*

As great a desire as *Champagne* had in his youth to attain to perfection in the Art of *Painting*, there appears no *Elevation* in his Performances; however he did abundance of *Pieces*, and had a *facility* of *Invention*, but his *Genius* was *cold*, and his *Gout* in a great measure *Flemish*.

He apply'd himself always to Nature, whom he faithfully *Imitated*. He did not know how to dispose of his Objects, so as to give them *Life* and *Motion*. He was ignorant of the *Art* of *retrenching* those things, in *imitating* Nature, that hinder the mellowness, lightness, and good *Gusto* of *Painting*, and of adding that which makes the *Life* of a Picture. All his knowledge consisted in a servile *Imitation*, in the performance of which he neither follow'd his *Genius*, nor the Rules of his *Art*. I cannot see by his Productions, that he penetrated into the best Principles of *Painting*; nor, excepting his *Designs*, which are regular enough, that there is any thing *picquant* in any of his Pictures.

I must do him the justice to confess, I have seen some of his *Local Colours* that have been very good, some *Heads* well imitated, and the *Colouring* very strong; yet they were still as it were in an immoveable Posture, and seem'd as insensible as even some living *Models* often appear to be.

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To correct Nature in repreſenting her, to add to her all the Beauties ſhe is ſuſceptible of, to diſtribute the *Lights and Shadows* that accompany her, advantageouſly, is the Work of a perfect *Painter*; and of a good one to imitate her, as ſhe preſents herſelf to him with facility to preſerve a Character of *Truth*, tho' he adorns his Subject only with the Beauties before his Eyes, without penetrating all thoſe that wou'd agree with it. On thisaccount *Champagne* deſerv'd the Reputation that he liv'd in, the rather, becauſe he had a good method in Drawing *Landskips*, and underſtood Perſpective very well. He alſo finiſh'd his Pictures to a nicety, and exercis'd the Office of *Rector* of the *Royal Academy* of *Painting* many years.

JEAN BAPTISTE de CHAMPAGNE,

Was *Philip*'s Nephew, and born alſo at *Bruſſels*. He was bred up in the Profeſſion of *Painting* by his Unkle. They liv'd ſo lovingly together, and had ſuch a reciprocal Eſteem one for the other, that the Nephew follow'd the Unkle's Manner, tho' there was not ſo much Force and Likeneſs in his Pictures, as in *Philip*'s. As for other things, their Sentiments were the ſame, both as to their Art and their Morals. *Jean Baptiſte* Travell'd to *Italy*, where he ſtaid but fifteen Months, and while he was there, he did not mend his *Guſto*, keeping always to that which he learnt of his Uncle. He dy'd Profeſſor of the Academy, in the year 1688. the forty third of his Age.

NICOLAS LOIR

Of *Paris*, was the Son of a skilful Goldſmith. He wanted neither Genius to Invent, nor Fire to Perform, tho' there is nothing in either of theſe Qualities, that may not be found in an Ordinary Painter. There was no delicacy nor elevation in his Thoughts. He had a good *Guſt* in *Deſigning*. His Pictures were drawn with facility, and his Performances clean; yet he did not give himſelf time to digeſt his Thoughts. As faſt as any thing came into his Head, he executed it immediately, ſometimes while he was Talking. He had acquir'd ſuch a *Habitude*, and had ſuch a happy Memory, that what he had ſeen in *Italy*, was always ſerviceable to him. He undertook alike all ſorts of Subjects, and drew *Figures*, *Landskips*, *Architecture* and *Ornaments* with equal Succeſs. There are abundance of Pictures of his *Drawing*, both Publick and Private at *Paris*. He Painted ſeveral Galleries and Apartments, and among the reſt, the Palace of the *Tuilleries* was in part Painted by him. He dy'd *Anno* 1679, in the fifty fifth Year of his Age, being then Profeſſor of the Academy of Painting.

CHARLES Le BRUN

Of *Paris*, was born with all the diſpoſitions neceſſary to render him a *Great Painter*. He made uſe of his *Talent*, as ſoon as he cou'd make uſe of his Reaſon. He Cultivated it by continual Study and Fortune, who never left him, as well as Merit, put him in the way to ſhew it to advan-

advantage. He was the Son of an Ordinary *Sculptor*, who liv'd in the *Place Maubert*. This *Sculptor* was employ'd about ſomething in the Garden of the *Hotel Seguier*. He uſed to carry his Son with him thither, and to make him Copy ſome Deſigns after him. *Monſieur* the Chancellor walking in the Garden one day, ſaw the young Man *Deſigning*, and took notice that he did it with Eaſe and Application for one of his Years, from whence he concluded 'twas the effect of no Common Genius. He was pleas'd with the Lad's Phyſiognomy, and liking his good Inclination to the *Art of Painting*, bid him bring him his *Deſigns* from Time to Time as he drew them, which he did, and the Chancellor afterwards took care to advance him, ſupplying him with Money, to encourage him in the proſecution of his Studies.

The young Man animated by *Monſieur de Seguier*'s Favour, made ſo wonderful a progreſs in his Profeſſion, that the *Chancellor* recommended him to *Vouet*, who was then *Painting* the *Library* of the *Hotel Seguier*, and was lookt upon by all the *French* Painters, as the *Raphael* of *France*.

Le Brun at fifteen years old, drew two Pictures which ſurpriz'd the Painters of thoſe Times. The firſt was the Portrait of his Grand-father, and the other repreſented Hercules *knocking down* Diomedes's *Horſes*. *Monſieur* the *Chancellor Seguier* ſome time after perceiving by *Le Brun*'s eagerneſs to learn, and the progreſs he had made in his Art, that he was fit to Travel to *Italy*, ſent him thither, *Anno* 1639, and maintain'd him there three Years, allowing him a large Penſion. While *Le Brun* was at *Rome*, he perfected himſelf in the Knowledge of thoſe Parts of his Art, that got him

him universal Reputation. The young *Painters*, who return from *Rome*, in their way home to the other parts of *Europe*, generally stop at *Venice*, to learn at least a Tincture of *Colouring*, but *Le Brun* had not that Curiosity.

The first Picture he drew when he came back to *France*, was the *Brazen Serpent*, which is in the *Convent* of the *Monks* of *Picpus*. He afterwards did several other Pieces for *Monsieur* the *Chancellor*, his Protector.

When he compar'd his own Works with those of his Contemporary Painters in *France*, he knew what a value to put upon himself, and the desire he had to make himself known, put him upon soliciting to have the *Drawing* of those Pieces, that were to be expos'd to publick View. To this end he *drew* the Picture for the *May*, for the Church of *Notre-Dame*, two years successively. The first year he Painted the *Martyrdom of St.* Peter, and the second *that of St.* Stephen. *Le Sueur*, of whom we have spoken, was the only Painter, who disputed the superiority in his Art with him; but whether it was that *Le Brun* was thought more skilful than *Le Sueur*, or that his *Manner* was more in vogue; or else that his Friends were more numerous, or more Potent, he always had the advantage of his Competitor in opportunities to signalize himself by *Grand* Compositions.

Monsieur *De Lambert*'s Gallery in the Isle of *Notre-Dame*, and the *Seminary* of St. *Sulpitius*, settled his Reputation on so solid a Basis, that Monsieur *Foucquet*, who was then *Surintendant* of the *Finances*, employ'd him to Paint his fine House of *Vaux le Vicomte*. *Le Brun* has shewn there the greatness of his *Genius*, and the depth

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of his Knowlege, especially in the Apartment call'd the *Chamber of the Muses*. One of the *Ceilings* in that House is esteem'd the best piece he ever did.

Monsieur *Foucquet*, to engage him wholly in his Service, allow'd him a Pension of Twelve Thousand Livres a Year, and paid him, besides, for his Performances. After Monsieur *Foucquet*'s Imprisonment, the King, who resolv'd to have the *Arts* Flourish in his Kingdom, as well as the *Sciences*, cast his Eyes on *Le Brun*, Ennobled him, Honour'd him with the Order of St. *Michael* and made him his principal Painter.

In this Post he gave still greater demonstrations of his Merit to his Majesty, than ever he had done before. Monsieur *Colbert*, Minister of State, and *Surintendant* of the *Royal Buildings*, valu'd him as the best Painter in the World. *Le Brun* laid the Project of Confirming the Foundation of the *Academy of Painting*, by his Majesty's Authority. He presented it to Monsieur *Colbert*, and *Colbert* propos'd it to the King, not only to confirm it, but to render it more Illustrious than any of that kind ever was. The Revenues of the Academy were enlarg'd, new Statutes were made, and that Body was to consist of a Protector, a Vice-Protector, a Director, a Chancellor, four Rectors, fourteen Professors, of whom one was to be for Anatomy, and another for the Mathematics. There were also to be Assistants to the Rectors and the Professors, several Councellors, a Secretary, and two Serjeants.

He drew up another Project for an Academy at *Rome*, to be founded by the King, for the use of the *French* Students, who Travel thither, in which there was a Director to be maintain'd,

to

to take charge of the *Penſioners* whom the King was to ſend from time to time, to ſtudy at *Rome*, and who, by their Education there, might be made capable of ſerving his Majeſty in his *Paintings*, *Sculptures* and *Buildings*.

Le Brun was very zealous to advance the *Fine Arts* in *France*. In this he ſeconded the King's good Intentions, who entruſted Monſieur *Colbert* with the Execution of his Orders. That Miniſter did nothing without conſulting *Le Brun*, and this Painter not only undertook the Charge of taking Care of the Performances of things in general, but alſo, was very careful about his own in particular, finiſhing his Pictures with the greateſt Induſtry, and informing himſelf exactly of every thing that related to his Art, either by reading good Authors, or conſulting Men of Learning.

His Works at *Sceaux*, and in ſeveral Houſes in *Paris*, ſpread his Fame all over *Europe*; but eſpecially what he did for the King, the moſt conſiderable of which are his *large Pictures*, containing *the Hiſtory of* Alexander *the Great*, in the *Ceiling* of the Gallery of *Verſailles*, and the great Stair-Caſe there.

When the King made *Le Brun* his *principal Painter*, he gave him alſo the *Direction* of the *Manufactures* at the *Gobelins*, which he minded with ſuch application, that there was nothing done there, that was not after his *Deſigns*. He dy'd in the Year 1690. in his Lodgings at the *Gobelins*. His Tomb is in a Chapel he purchas'd in the Church of St. *Nicolas du Chardonnet*, where his Widow erected a magnificent Mauſoleum for him.

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Reflections on the Works of *CHARLES Le BRUN.*

The facility with which *Le Brun* follow'd his Studies at *Rome*, and advanc'd himself in the Knowledge of his *Art*; as also the first Pictures he drew after his return, gave the World a great opinion of his *Ability*: Neither were they deceiv'd in their expectations; and as the Fig-tree produces Fruit, without bringing forth Flowers first, so he was ripe, almost as soon as he was green, and his first Pieces were perfect, tho' not in so great a degree, as those that he drew afterwards. Every thing that came out of his Hands was Masterly, insomuch, that one may in some measure say of him, that the Progress he made in his Art, was not to learn it, since he knew it already, but to render him one of the greatest Painters of his Age.

He had a fine *Genius*, his *Sense* was Penetrating and Solid, and his *Invention* Easy, tho' with reflection. He never admitted any thing into the *Composition* of his Pictures, without considering well of it before. He consulted Books and Men of Learning, that he might omit nothing, which was convenient for him to introduce into his Piece. His Expressions were Ingenious, and there was nothing outrageous in his Fire. Upon the sight of his first productions one wou'd have thought he wou'd have had a particular *Talent* for soft and tender Subjects. He drew mostly Pieces of Devotion in his younger days, and had no opportunity to shew the Grandeur of his *Genius*; but in his future Paintings he made it appear that his

his *Talent* was Univerſal; that he cou'd excel alike in the ſerious *Manner* as well as in the gay, in the terrible, as well as in the Tender.

He treated of Allegorical Subjects with a great deal of fancy, but inſtead of taking his Stories from the *Fable*, as is generally done, he invented them all himſelf: However, by this Method, his Pictures were like ſo many *Ænigma*'s, which the Spectator would not give himſelf the trouble to unriddle.

He always eſteem'd the *Roman* School for *Deſign*, tho' he inclin'd to imitate that of *Bologna* in his *Stile* and *Guſto*, and particularly *Annibale Caracci*, whoſe *Manner* he follow'd. Tho' his *Gout* is not ſo lively as that Painters, it is leſs Loaden, more equal, more Graceful, and allways Correct. His *Attitudes* are well choſen, natural, expreſſive, and judiciouſly Contraſted: His *Draperies* are well Set, agreeable, and ſhew the *Naked* with Diſcretion, but there is no great variety in his Folds. His *Expreſſions*, in all his Repreſentations, are beautiful. He ſtudy'd the Paſſions with extraordinary Application, as appears by the curious Treatiſe he compos'd on them, which he adorn'd with demonſtrative *Figures*; nevertheleſs, even in this, he ſeems to have but one *Idea*, and to be always the ſame, degenerating into *Habitude*, or what we call *Manner*. 'Tis true that *Habitude* is beautiful, but for want of Examining Nature, and ſeeing that ſhe can expreſs the ſame Paſſions ſeveral ways, ſome of which are very lively and *Picquant*, he has very much leſſen'd the value of his Productions in the Opinion of the Criticks.

What I have ſaid of the *Paſſions* may ſerve for his *Deſigns*, both of *Figures* and the *Airs* of his *Heads*.

Heads, for they are almoſt always the ſame, tho they are well choſen, which doubtleſs proceeded either from his reducing Nature to a *Habitude* he had Contracted, or elſe from his not having enough conſider'd the diverſity of which ſhe is ſuſceptible, for the Painter ought to obſerve her particular Productions as carefully as her General.

Le Brun, when he came back from *Italy*, ſaw the neceſſity of leaving off his Wild and Trivial *Tints*, which his Maſter *Voüet* made uſe of for Expedition ſake. He got rid of them in a great meaſure. He temper'd them, and brought them nearer the Truth; yet, whatever pains he took to leave them off quite, he always retain'd in his Stile *Tints* that were too general; eſpecially in his Draperies and his Carnations, and did not enough mind his *Reflets*, which contribute very much, both to the Force and Roundneſs of Objects, and to the Union and Likeneſs of Imitation.

His *Local Colours* are bad, he was too careleſs in his endeavours, to give each Object its true Character by this part of his Art: For this reaſon only his Pictures, as we ſay, ſmell always of the *Pallet*, and have not the effect as to the *Senſation* of Nature, as thoſe of other Maſters, have whoſe *Local Colours* are more Study'd. For a proof of this Aſſertion, the Spectator need only put one of *le Brun*'s beſt Pieces, by one of the beſt of the *Venetian School*; he will find the Excellence of the compariſon in the part of the *Local Colours*, that all is on the ſide of the *Venetian* Picture, and that *le Brun* comes infinitely ſhort of it on that account. This method will direct him in all Caſes, wherein he wou'd judge of the Goodneſs of the *Local Colours*,

As *le Brun* err'd in that part of his Art, ſo he committed a fault in his *Lights* and *Shadows*. He ſeldom took care to make the fore-part of his Pictures ſufficiently brown, and was of opinion, that great Lights ought not to be plac'd in the hindmoſt part of a Picture; by which means moſt of his Works have very little effect.

'Tis not the ſame as to his Intelligence of the *Claro Oſcuro*, tho' he did not Study that ſo much as he ought to have done in his Youth; yet in his riper Years he ſaw the neceſſity of it, and practis'd it with ſucceſs. His *Grand Compoſitions* containing the *Hiſtory of* Alexander *the Great*, are ſufficient Proofs of his Knowledge of this Artifice.

His laſt Productions, which are his beſt, ſhew the Extent of his Ability and Genius, and the *Prints* that are *Engrav'd* after them, will render his Name famous to all Poſterity.

He was a univerſal Painter; he perform'd well alike in all kinds, *Landskip* only excepted. His *Pencil* was light and mellow. He was equally exact and eaſy in his Performances. In a word, as much as he is to be cenſur'd for making his Stile too *Idæal* and unnatural, and not diverſifying it, he was, however, Maſter of ſo many parts of his Art, that he deſerves a place among the Painters of the firſt Rank, and whatever a *Faction* may ſay or do, to leſſen the value of his Works, his Memory is reveng'd on it, by the Praiſe that is ſtill given him throughout all *Europe*, and no doubt Poſterity will continue to do Juſtice to his Merit.

I ſhou'd now ſay ſomething of *Pierre Mignard*, a Native of *Troyes*, and *principal Painter* to the King; but his Life being ſhortly to be publiſh'd at

at large, together with a Deſcription of his *Paintings*, the Reader will excuſe my preventing the zeal of that Author by weaker Praiſes. His *Pictures* that are to be ſeen in publick Places, may in the mean time, ſerve to ſatisfy the World of his Worth; and the Paintings in the *Great Hall* at St. *Cloud*, which is one of the moſt conſiderable Works in its kind, that ever was made, is ſufficient to give ſatisfaction to the Impatience and Curioſity of the Publick, with reference to Monſieur *Mignard*'s Character.

Claude Geleè, otherwiſe call'd *le Lorrain*.

The means that Fortune took to draw this Painter out of his Native Obſcurity, and render him one of the famous Men of his Age in his Profeſſion, are very extraordinary and ſurprizing. In his Youth his Parents put him to School, but he was ſo dull at his Book, that they found it was ſo much time loſt, ſo they bound him Prentice to a *Paſtry-Cook*. He ſerv'd his Time out, tho' to little purpoſe, and not knowing what to do with himſelf, he went, in Company of ſome young Fellows of the ſame Trade, to *Rome*, to ſeek after ſome employment to get his Livelihood. He knew nothing of the Language, and was beſides very ill-bred, ſo no body car'd to ſet him at Work. Chance at laſt brought him to *Auguſtino Taſſo*, who hir'd him to pound his *Colours*, clean his *Pallet* and *Pencils*, look after his Houſe, dreſs his Meat for him, and do all his Houſhold-drudgery, *Auguſtino* keeping no other Servant. His Maſter, in hopes to make him ſerviceable to him in ſome of his greateſt Works, by little and little taught him ſome Rules of *Perſpective*. *Lorrain* at

first cou'd hardly be brought to understand those principles of Art; but when he began to have some notion of them, and to profit by his Industry, he took Heart. His Soul enlarg'd it self, and he set about his Studies with wonderful eagerness. He wou'd be in the Country from Morning to Night, making his Observations on the Effects of Nature, and in *Painting* or *Designing* them. *Sandrart* relates, that being in the Country with him to Study together, *le Lorrain* made him observe with as much nicety, as if he had been well vers'd in *Physicks*, the Causes of the Diversity of the same View or Prospect, explaining why it appear'd some-times after one Fashion, and some-times after another, with respect to *Colours*, instancing in the Morning Dews and Evening Vapours. His Memory was so good, that he would Paint with a great deal of Faithfulness what he had seen in the Country, when he came Home. He was so *absorb'd* in his Labours, that he never visited any body. His Diversion was the Study of his Profession, and by meer force of Cultivating his *Talent*, he drew some Pictures that got him an Immortal Reputation, in the kind of Painting to which he took. By this we may perceive, that Constancy and Assiduity of Working, will be too hard for the heaviness of a Man's Intellectuals. He did not perform without difficulty, and his Performance not answering his Intention, he wou'd sometimes do and undo the same Piece seven or eight times over. There was nothing of *Manner* in his Touches, and he often gave a Tenderness to his finish'd Trees by glazing.

Notwithstanding he was very careful to learn a good *Gout* of *Designing* in the *Academy*, yet the

the Figures that are in his *Landskips* are all design'd with an ill *Gusto*. He dy'd at *Rome*, *Anno* 1678. in an extream old Age.

BARTOLOMEO MURILLO or MURILLIO,

A *Spanish* History-Painter, born at *Seville* of a noble Family. He had been wonderfully addicted to Drawing from his Infancy, which made his Father put him to be instructed in that Art. Having finish'd his Studies under an eminent Master, he went for *America*, where he continu'd his Profession with great Industry; but finding himself not like to improve according to his expectation, he return'd to *Seville*, and meeting there with none that could instruct him, went for *Rome*, where he improv'd to the Admiration of all Men. After some time spent there he return'd for *Spain*, where he was much employ'd by the King and his Court. He Painted several History-Pieces for the late King *Charles* of *Spain*, which were sent by him to *Rome*, as a Present to the Pope, and where they began to call our Artist another *Paolo Veronese*. There are many noble Altar-Pieces of this *Bartolomeo* in *Spain*, and some in *Flanders*, which are yet in great Esteem. He was a Person well vers'd in several kinds of Literature, being much admir'd while he Liv'd, and universally lamented at his Death. He dy'd in the year 1682. and was Interr'd with great Pomp and Solemnity, his Pall being born up by two Marquesses, and four Knights of different Orders. We have several eminent Pieces of this Master in *England*, consisting of Beggar-Boys as big as the Life, playing together in different Actions. Some of these belonging to the Earl

of *Melfort*'s Collection were ſold in the *Banqueting-Houſe* at a good rate, and of which there are abundance of Copies extant among us by different Hands.

HERNANDEZ el MUDO,

A *Spaniſh* Hiſtory-Painter, Diſciple of *Titian*, and Deaf and Dumb from his Cradle. He was ſo good an Imitator of his Maſter, that his Pieces are in great Eſteem at *Madrid*. He was employ'd by King *Philip* II. to do many Pieces at the *Eſcurial*, which that King had then newly built; but above all others, his moſt famous Pictures were thoſe of the four *Evangeliſts*, which he Painted in *Freſco*, at the four corners of the Upper Great Cloiſter of the Monks. Upon the finiſhing that of St *John* in the Iſle of *Pathmos*, this Painter became ſo proud of his Performance, that he expreſs'd a great deſire the King ſhould come and ſee it, which being notified to his Majeſty, he accordingly came. But being brought thither with an expectation to ſee a pleaſant Piece, and finding nothing but St. *John* in a Deſart Rocky Country, which could afford little Pleaſure, he was by no means pleas'd with the ſight, which he immediately declar'd. The Deaf and Dumb Painter obſerving by his Actions and Countenance, how little the King underſtood the Excellence of his Piece, thro' want of a true *Guſto* in the Art, ſo ſoon as ever his Majeſty's back was turn'd, ſuddenly caught up the two corners of his Cloak, and making them into the ſhape of Aſſes Ears, and clapping them to the ſides of his Head, ſignify'd, pointing at the King, that

that he was an A—— for pretending to give Judgment of what he ſo little underſtood.

Of TASTE, and its Variety with Reſpect to ſeveral Nations.

AFter having written of the Painters of ſeveral Nations in *Europe*, we thought it might be a *Propos*, to ſay ſomething of the different Taſtes of thoſe Nations. We have ſpoken of the *Grand Guſto* in its place, and have ſhewn that it ought always to be met with in a *Perfect Piece*; and that it is that which chiefly characterizes a *Perfect Painter*: But there is a general *Guſto* in Mankind, which is alike ſuſceptible of Purity and Corruption, and becomes particular by the uſe it makes of particular Things. We will here endeavour to explain it, and ſhew how it is form'd, and in what it terminates.

One may Reaſon of the *Taſte* of the *Mind*, in ſome meaſure, as of that of the *Body*. There are four Things to be conſider'd in the *Taſte* of the *Body*, *viz.*

1. The Organ.
2. The Things Eaten, or that are Taſted.
3. The Senſation which they Cauſe.
4. The Habitude which this Senſation produces in the Organ by Repetition.

In like manner there are four Things to be conſider'd in the *Taſte* of the *Mind*, *viz.*

1. The *Mind* which *Taſtes*.

2. The Things that are *Taſted*.

3. The application of thoſe Things to the *Mind*, or the *Judgement* that the Mind makes of them.

4. The Habitude caus'd by ſeveral *Judgments* repeated, from whence a conſtant Idæa is form'd in the Mind.

From theſe four Things we may infer,

That the Mind may be call'd Taſte, inaſmuch as it is conſider'd as an Organ.

That Things may be ſaid to be of a *good* or *ill Taſte*, as they contain, or are diſtant from the Beauties which *Art*, *good Senſe*, and the approba tion of ſeveral Ages have eſtabliſh'd.

That the Judgment which the *Mind* makes of an Object at firſt, is a Natural *Taſte*, which may afterwards be Perfected or Corrupted, according to the Temper of the Mind, and the Quality of its Objects.

In a Word, that the Judgment repeated, pro-duces a *Habitude*, and that *Habitude* a ſettled *Idæa*, which gives us a continual inclination to the Things that we have approv'd, and are of our Choice.

Thus what we call *Guſto* in *Painting*, is by little and little form'd in the *Minds* of Men who are curious in the Art. Tho' every *Guſto* is not good, yet every particular Man believes his the beſt. For this reaſon *Taſte* may be thus defin'd, *'Tis the Habitual Idæa of a Thing, conceiv'd to be the beſt in its kind.*

There are three ſorts of *Taſte* in *Painting*. The Natural *Gout*, the Artificial, and the *Gout* of each *Nation*.

The Natural *Gout* is the Idæa we conceive of any thing at the ſight of ſimple Nature. The *Germans* and *Flemmings* ſeem very rarely to leave this Idæa, and 'tis the common opinion, that *Correggio* had no other. What makes the difference between his Idæa and theirs is, in that *Idæas* are like Liquors, that take the form of the Veſſels into which they are pour'd. Thus the natural *Gout* is Mean or Sublime, according to the Talents of particular Perſons, and the choice they are capable to make of the Objects of Nature. The Artificial *Gout* is the *Idæa* we conceive at the ſight of another Mans Works by the good opinion we have of our Maſter's Knowledge and Leſſons: In a Word, by Education, the *Gout* of each Nation is an *Idæa*, which the Works that are made or ſeen in any particular Country forms in the Mind of thoſe who dwell in it. The different *Taſtes* of *Nations* may be reduc'd to ſix, the *Roman*, the *Venetian*, the *Lombard*, the *German*, the *Flemmiſh*, and the *French*.

The *Roman Taſte* is an *Idæa* of the Works that are to be met with in *Rome*: Now, 'tis certain, the moſt valuable Works which are in *Rome*, are thoſe we call *Antiques*, and the Modern Productions made in imitation of them, whether it be in *Sculpture* or *Painting*. The Rarity of theſe Pieces conſiſts chiefly in the beauties of *Deſign*, the fine choice of the *Attitudes*, the delicacy of the *Expreſſions*, the fair order of the *Foldings*, and a *ſublime Stile* to which the Ancients raiſed Nature, and the Moderns after them in the beginning of the ſixteenth Century. 'Tis no wonder, therefore, that the *Roman Gout*, which minds only the parts we have mention'd,

ſhou'd

ſhou'd be deficient in *Colouring*, it cou'd not acquire a reliſh of that from the *Antiquities*, *Colours* are not to be found there, and we conſequently miſs them in the *Roman Taſte*. The Mind of Man is too narrow, and his Life too ſhort, to take in all the *Parts* of *Painting*, and at once to profeſs them to Perfection. The *Romans* did not deſpiſe *Colouring*, indeed they cou'd not well deſpiſe a thing, of which they had never any juſt *Idæa*; but the other parts of the *Art*, whereof they were better inform'd, and endeavour'd moſt to be perfect in, hindred their Studying that of *Colours*. They had not leiſure to do it, and did not value them ſo much as they ought to have done, becauſe they did not underſtand them ſo much.

The *Venetian Taſte* is quite different from the *Roman*. The latter neglected *Colouring* a little too much, and the former did the ſame by *Deſign*, there being very few *Antiques* at *Venice*, and few Pieces of *Sculpture*, or Painting of the *Roman Taſte*. The *Venetians* apply'd themſelves to expreſs Beautiful Nature, which they took from Objects in their own Country; they characteriz'd them by Compariſon, not only by ſhewing the value of the true Colour of one Thing, by the true Colour of another; but by chuſing in this oppoſition an harmonious Vigour of *Colouring*, and every thing that might render their Objects the more *Probable*, the more *Like*, and the more *Surprizing*.

The *Lombard Taſte* conſiſts in a flowing mellow *Deſign*, in which a fine choice of Nature, is mingled with a little of the *Antique*, in *Colours* very nearly approaching thoſe of the Life, and laid on with a light Pencil. *Correggio* is the beſt

exam-

example of this *Gout*, and the *Carracci*, who endeavour'd to imitate him, are more correct than he in their *Deſigns*, but inferior to him even in their *Gout* of *Deſign*, in *Grace*, in *Delicacy* and in *Colouring*. *Annibale*, while he ſtaid at *Rome*, learnt ſo much of the *Roman Gout*, that I don't reckon any thing he did, after he had half finiſh'd the *Farneſe* Gallery, among the Works of the *Lombard School* :

Neither do I place among the *Lombard Painters*, thoſe Maſters, who, though they were born in *Lombardy*, imitated the *Roman* or *Venetian Schools* in their *Taſte*, becauſe, in this caſe, I have more regard to the *Manner* they follow'd, than to the Country where they were born. The Painters, and the Curious, who, for example, have put *Palma Vecchio*, *Moretto*, *Lorenzo Lotto*, *Morone*, and ſeveral other good *Lombard Painters* in the *Lombard School*, have inſenſibly occaſion'd a great deal of Confuſion, and made ſome Perſons believe, that the *Venetian* and *Lombard Schools* were the ſame thing, becauſe thoſe *Lombards*, whom I have mention'd, follow'd *Giorgione*'s and *Titian*'s *Manner* entirely. I us'd formerly to talk after the ſame rate, according to this confus'd Idæa, becauſe the greateſt part of our *French Painters* talk ſo ; but Reaſon, and the *Italian* Authors, who have treated of this Matter, convinc'd me of my Error, and ſet me right.

The *German Taſte*, is what we commonly call the *Gothick Gout*. 'Tis an Idæa of Nature, as we ſee her generally with her Defects, and not as ſhe might be in her Purity: The *Germans* have imitated her without Choice, and have only Cloath'd their Figures with long

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Draperies, the *Foldings* of which are dry and broken. They minded the *finiſhing* of their Objects more than the good *Diſpoſition* of them. The *Expreſſion* of their Figures is always inſipid, their *Deſign* dry, their *Colouring* indifferent, and their Performances well Labour'd. However, there have been ſome *German Painters*, who ought to be diſtinguiſh'd from the reſt of their Nation; and who, in ſome parts of their Art, were equal to the beſt Maſters of *Italy*.

The *FlemmiſhTaſte* differs only from the *German* in a greater Union of well choſen *Colours*, in an excellent *Claro Oſcuro*, and in a more mellow Pencil: I except three or four *Flemmings* from the common Painters of that Nation. They were *Raphael*'s Diſciples, and brought their Maſters *Manner* of Deſign and Colouring out of *Italy* with them. I alſo except *Rubens* and *Vandyck*, who view'd Nature with Penetrating Eyes, and rais'd her Effects to an extraordinary Elevation, tho' they retain'd ſomething of the *FlemmiſhTaſte* in the *Gout* of *Deſign*.

The *French Taſte* has been always ſo divided, that 'tis difficult to give a juſt Idea of it. The Painters of that Nation ſeem to differ very much from each other in their Productions. In their Travels to *Italy*, ſome of them thought it ſufficient to ſtay at *Rome*, and there they fell in with the *Roman Gout*. Others liv'd at *Venice*, and return'd with a particular inclination for the Works of the *Venetian School*; and ſome of them apply'd themſelves with all their Induſtry, to imitate Nature as they found Her. Among the moſt skilful *French* Painters, who dy'd within theſe laſt thirty or forty Years, ſome follow'd the *Antique Gout*, others that of *Annibale Carracci* in *Deſigning*, and both

both the one and the other are trivial enough in their *Colouring*. But they were otherwiſe poſſeſt of ſo many fine parts of their *Art*, and have managed their Subjects with ſo much *Elevation*, that their Works will always be the *Ornament* of *France*, and the *Admiration* of Poſterity.

The End of Monſieur De Piles's *Treatiſe.*

THE Reader will eaſily perceive, that tho' the French *Author has not vouchſafed to do Juſtice to the Painters of our Nation, yet he has very little to ſay of thoſe of his own, and the laſt Sentence of his Book, agrees ſo ill with his Account of the* French *Painters, and the* French *Taſt, that had not the Authors of that Nation been the vaineſt Writers in the World, when they talk of their Countrymen, he wou'd not have been Guilty of ſuch a ridiculous Flouriſh in their favour. The beſt of their Painters were much more inferior, in all the parts of the Art, to our* Vandyck, *than* Vandyck *was to* Raphael *and* Titian. *In the following Pages we ſhall prove, that the* Engliſh *Painters and Paintings, both for their Number and their Merit, have a better Claim to the Title of a School, than thoſe of* France. *But the* French *wou'd fain thruſt themſelves into all the Honourable Places, as well in the Arts and Sciences as in the Empire of* Europe.

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ESSAY

TOWARDS AN

Engliſh School

OF

PAINTERS.

A.

Mr. *ROBERT AGGAS*, commonly call'd *Augus*,

WAS a good *Engliſh* Landskip-Painter, both in Oyl and *Diſtemper*. He was alſo Skilful in *Architecture*, in which kind he Painted many Scenes for the Play-Houſe in *Covent-Garden*. There are not many of his Pictures extant among us; of thoſe that are, the moſt conſiderable is a Piece of *Landskip* preſented

ſented by him to the Company of *Painter-Stainers*, (whereof he was a Member) and which now hangs in their *Hall*. He is reckon'd among the beſt of our *Engliſh Landskip* Painters, and became eminent, not ſo much by his Labour and Induſtry, as thro' the bent of his natural Genius. He died in *London*, in the year 1679, and about the Sixtieth of his Age.

Mr. *HENRY ANDERTON*,

Was a Face Painter and Diſciple of *Streater*, in great Eſteem about the year 1665, which he did not long ſurvive. He Travell'd to *Rome*, where he Study'd ſome years after the *Antique*, and at his return drew the Beautiful Dutcheſs of *Richmond*, which recommended him to draw King *Charles* II. and moſt of his Court. He interfer'd in his Buſineſs with Sir *Peter Lely*, and had a great ſhare of Reputation in thoſe Times. He was likewiſe a *Landskip* Painter and in *Still Life*; as alſo a good Imitator of his Maſter, Serjeant *Streater*, till he left his way, and fell to Face-Painting.

Mr. *EDMUND ASHFIELD*,

Was a Gentleman well deſcended, who drew both in Oyl and *Crayons*. He was Diſciple to Mr. *Wright*, and painted ſome Heads as big as the Life. He firſt found out the way to multiply the Number and Variety of *Tints* in *Crayons*, and therewith to draw various Complexions in imitation of Oyl-Painting: This he perform'd on Paper, and practis'd ſeveral Years with deſerv'd Applauſe. He brought thoſe Heads to

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Ten Pounds Price. From him the preſent Mr. *Luttrell* had his Inſtruction, who has improv'd that Invention, and multiply'd the Variety of Colours to effect any thing; as alſo found out a method, unknown before, to draw with thoſe Chalks or *Crayons* on Copper-Plates, either by the Life or Hiſtorically.

B.

JOHN BAPTIST GASPARS, commonly call'd *Lely*'s *Baptiſt*,

Was Born at *Antwerp*, and brought up in the School of *Thomas Willeborts Boſſaert*, a Diſciple of *Van-Dyck*. Coming over into *England* in the Time of the *Civil Wars*, Major General *Lambert* took him into his Service; and upon the Happy Reſtoration of King *Charles* II. Sir *Peter Lely* being receiv'd for his Majeſty's principal Painter, he employ'd *Baptiſt* to paint his Poſtures, which he perform'd very well, and after his Death he did the like for Mr. *Riley*, and afterwards for Sir *Godfrey Kneller*. This *Baptiſt* was a great Judge of Painting, and likewiſe eminent for his *Deſigns* for Tapiſtry, having been an admirable Draftſman in the Academy. He dy'd in *London* about 14 years ago, and lies buried at St. *James*'s.

JOHN

JOHN BAPTIST MONNOYER, commonly ſtil'd the *Flower-Painter*,

Was born at *Liſle* in *Flanders*, and brought up at *Antwerp*. His Buſineſs there was Hiſtory-Painting; but afterwards he return'd to *Liſle*, and apply'd himſelf to Painting Flowers, wherein he ſucceeded to Admiration. Monſieur *Le Brun* having undertaken the Painting of *Verſailles*, employ'd *Baptiſt* to do the Flower-Part, wherein he ſhew'd his Excellence, as is yet to be ſeen in that Palace. His Grace the Duke of *Mountague* being then Ambaſſador in *France*, and obſerving the curiouſneſs of this Painter's Work, invited him over to *England*, and employ'd him in conjunction with Meſſieurs *Rouſſeau* and *La Force*, to adorn his magnificent Houſe in *Bloomsbury*, where a great variety of Flowers and Fruit of this Maſter are to be ſeen, and thoſe the beſt of his Performance. There are alſo ſeveral other Pieces of his at My Lord *Carliſle*'s, My Lord *Burlington*'s, and other Perſons of Quality; but the moſt curious of all, is the *Looking-Glaſs* at *Kenſington*-Houſe, which he Painted for the late Queen *Mary*, of Glorious Memory, her Majeſty ſitting by him almoſt all the while. His Flowers have generally in them a Looſeneſs and Freedom of Pencilling, together with a Luſtre of Colouring, which is inimitable. They are alſo of an *Ordonnance* very beautiful and ſurprizing, bearing a good Price ſuitable to their great Worth, and are eaſy to be diſtinguiſh'd from thoſe of other Maſters, by comparing them together, the only way to arrive at a diſtinction

of one Man's Work from anothers. His beſt Performances are own'd to be in *England*. He began a vaſt Collection of fine Flower-Prints, many of which were executed by his own hand, and the reſt finiſh'd by his Direction. He died in *England* about 10 years ago, and lies buried at St *James*'s.

Mr *FRANCIS BARLOW*,

Was born in *Lincolnſhire*, and at his coming to *London*, put Prentice to one *Shepherd*, a Face-Painter, with whom he liv'd but few years becauſe his Fancy did not lie that way, his Genius leading him wholly to drawing of Fowl, Fiſh and Beaſts, wherein he arriv'd to that Perfection, that had his Colouring and Pencilling been as good as his Draught, which was moſt exact, he might have eaſily excell'd all that went before him in that kind of Painting, of which we have an Inſtance in the ſix Books of Prints after him, now ſold by Mr *Tempeſt*. He drew ſome Ceilings of Birds for Noblemen and Gentlemen in the Country. There are ſeveral Prints extant after the *Deſigns* of this Maſter, among which are the *Cutts* for a new Edition of *Æſop*'s Fables, in which Undertaking he wanted due Encouragement. He alſo drew ſeveral of the Monuments in *Weſtminſter-Abby*, and in *Henry* VII's Chappel, which were intended for a large Edition of Mr *Keep*'s *Monumenta Weſtmonaſterienſia*. But notwithſtanding all Mr *Barlow*'s Excellency in his way, and tho' he had the good Fortune to have a conſiderable Sum of Money left him by a Friend, he died poor in the year 1702.

Mrs

Mrs *MARY BEAL*,

Was an *Engliſh* Gentlewoman, born in *Suffolk*, who having learnt the Rudiments of Painting of Sir *Peter Lely*, drew after the Life, and had great numbers of Perſons of good Rank ſat to her, eſpecially the greateſt part of the dignify'd Clergy of her time, an Acquaintance ſhe got by her Husband, who was much in favour with that Robe. She was little inferiour to any of her Contemporaries, either for Colouring, Strength, Force or Life, inſomuch that Sir *Peter* was greatly taken with her Performances, as he would often acknowledge. She work'd with a wonderful Body of Colours, was exceedingly Induſtrious, and her Pictures are much after the *Italian* Manner, which ſhe learnt by having copy'd ſeveral of the great Maſters of that Country, whoſe Pictures ſhe borrow'd out of Sir *Peter*'s Collection. She died at her Houſe in the *Pall-Mall* about 6 years ago, being 65 years old, and lies buried at St. *James*'s.

EDWARD du BOIS,

Was a Hiſtory and Landskip Painter, but chiefly the latter, born at *Antwerp*. He was Diſciple to one *Groenwegen*, a Landskip-Painter likewiſe, who reſided many years in *England*, and had been ſome time in *Italy*. *Du Bois* alſo Travell'd to *Italy*, where he continu'd 8 years, during all which time he ſtudy'd the *Antiques*, and Painted after the *Italian Guſto*, jointly with his Brother a Painter, now living here. He work'd ſome time in *Paris*, and in his way to

Italy did ſeveral Pieces for *Charles Emanuel*, Duke of *Savoy*. Soon after his return to *Holland*, he came to *England*, and died in *London* about ſeven years ago, being 77 years old. He lies buried in St. *Giles*'s Church. He and his Brother by their extraordinary Induſtry, have made one of the fineſt Collections, of Cloſet-Pieces eſpecially, of any in *England*.

DANIEL BOON,

Was a *Dutch* Droll-Painter, and a great Admirer of Uglineſs and Grimace, both in his ſmall and great Pictures, in which he ſeldom forgot to endeavour to raiſe Mirth in his Country-men, and ours of the ſame Sublime Genius. He died lately.

JOSEPH BUCKSHORN,

Was a *Dutch* Painter, born at the *Hague*, who came over to *England* about the year 1670. He was eſpecially eminent for his Copies after Sir *Peter Lely*, whoſe Manner he came ſo near, that ſeveral Heads of his have been miſtaken, by good Judges, for that great Maſters. He copy'd alſo *Van-Dyck*, and the preſent Lord *Rockingham* has the Picture of the Earl of *Strafford* done by him, after that great *Painter*. He was Sir *Peter Lely*'s Drapery-Painter for many years, and died in *London*, at the Age of 35, being buried in St. *Martin*'s Church.

BUST-

BUSTLER,

Was a *Dutchman*, both a Hiſtory and Face-Painter, in the Reign of K. *Charles* II. There is a good Picture partly perform'd by him, in Mr. *Elſum*'s Poſſeſſion of the *Temple*, which conſiſts of three Boors playing together, in different Actions; By Mr *Buſtler*: a good Landskip behind; By Mr *Lanckrinck*, and a little Dog on one ſide by *Hondius*.

NICHOLAS BYER,

Was a Hiſtory and Face-Painter, born at *Dronthem* in *Norway*. He was much employ'd by the late famous Sir *William Temple*, at his Houſe at *Shene* near *Richmond* in *Surrey*, where he died about 20 or 21 years ago. He was a Painter of good hopes, but died young, the effect of an intemperate Life. He liv'd with Sir *William* 3 or 4 years, during all which time he was conſtantly employ'd by him, in one ſort of Painting or other. One thing is remarkable of him, and that is, that he was the firſt Man that was buried in St. *Clements Danes* after it was rebuilt, and which had been firſt built by his Countrymen.

C.

Mr. JOHN CARINGS,

Was an *Engliſh* Landskip-Painter, who liv'd the better part of his Time in *Holland*, and drew many Views of that Country in a *Manner* very neat and elaborate. His Pieces bore a very great

price in his Life-time, but having very little besides their Neatneſs to recommend them, they have ſince been leſs eſteem'd. He died at *Amſterdam* above 50 years ago.

Mrs. *ANNE CARLISLE*,

Was an *Engliſh* Gentlewoman, Contemporary with *Van-Dyck*. She Copy'd the *Italian* Maſters ſo admirably well, that ſhe was much in favour with King *Charles* I. who became her Patron, and preſented her and Sir *Anthony Van-Dyck* with as much *Ultra-Marine* at one time, as coſt him above 500 *l.* She died in *London* about 26 years ago.

FREDERIC CAUSABON alias KERSEBOOM,

Was born at *Solingen*, a City of *Germany*, in the year 1623. At 18 years of Age he went to *Amſterdam*, to be inſtructed in the Art of Painting, but by whom is uncertain. From thence he remov'd to *Paris* in 1650, and work'd ſome years under Monſieur *Le Brun*; but afterwards was ſent to *Italy* by the Chancellor of *France*, and maintain'd there by that Miniſter 14 years, two whereof he ſpent with *Nicholas Pouſſin*, of whoſe Manner he was ſo nice an Imitator, that ſome of his Pieces have been taken for his. Thus qualify'd for Hiſtory-Painting he came to *England*; but not finding Encouragement here in that way, he bent his Studies towards *Portraits*, wherein he was not unſucceſsful either as to Drawing or Likeneſs. He was the firſt that brought

brought over the Manner of Painting on Glaſs (not with a Print as the common way now is) in which he perform'd ſome Hiſtories and Heads exceedingly well. Perſpective he underſtood thoroughly having been Diſciple to two excellent Maſters in that Art. He ſpoke five Languages admirably well, and was in ſhort an accompliſh'd Painter. He died in *London* in the year 1690. and lies buried in St. *Andrew*'s *Holborn*.

FRANCIS De CLEYN,

Was a *Dutch* Painter, and Maſter of the *Tapiſtry*-Works to King *Charles* I. at *Mortlack*, for which he Painted *Cartoons* in *Diſtemper*. He was very eminent for his Invention, and made ſeveral Deſigns, that were extraordinary fine, for Painters, Gravers, Sculptors, *&c.* among which were the Cuts for ſome of *Ogilby*'s Books. He died at *Mortlack* a little before the *Reſtoration*.

ADAM COLONI, commonly call'd the *Old*,

Was a *Dutch* Painter, born in *Roterdam*, but who reſided a great while in *England*, and became eſpecially eminent for his ſmall Figures in *Rural* Pieces, for his Cattle, Country-Wakes, Fire-Pieces, *&c.* He alſo Copy'd many Pictures of Beaſts after *Baſſan*, particularly thoſe of the *Royal Collection*, which are eſteem'd his beſt Performances. He died in *London* in 1685, and lies buried in St *Martin*'s Church, Aged 51.

HENRY alias ADRIAN COLONI,

Was Son of the before-mention'd. He was inſtructed by his Father, and Brother-in-Law Mr *Van Dieſt*, and became a good Drafts-man, as a great number of Academy-Pieces drawn by him teſtify. He often wrought upon the ſmall Figures in his Brother *Van-Dieſt*'s Landskips, and they receiv'd no ſmall Addition of Beauty from what he did, eſpecially when he ſtrove to imitate the Manner of *Salvator Roſa*. He died young about the year 1701, at 33 years of Age, and lies buried in St. *Martin*'s Church. He was a Perſon of lively Invention, and painted very quick.

Mr. *HENRY COOK,*

Was an *Engliſh* Gentleman, and Hiſtory-Painter, who had his Education here, and ſome part of it in the Univerſity of *Cambridge*. He was a Perſon of good Reading, Judgement and Experience, and after he had Travell'd ſome years in *Italy*, and been an aſſiduous Copyer of the beſt Maſters, became not only a great Critick in Painting, but alſo a good Performer, as appears by many Publick Pieces of his, *viz.* The Altar-Piece at *New-College-Chappel* in *Oxford*, what he has done at *Chelſea-College*, at *Hampton Court*, and on many Cielings and Stair-Caſes of this Town and Kingdom. His excellent Collection of Pictures ſold at his Death, ſpeak his Reliſh, wherein were many fine Copies of the *Cartoons* of *Raphael*, and after moſt of the beſt Maſters, perform'd by himſelf. His Copies after

the

the *Cartoons* are particularly remarkable, being drawn in *Turpentine* Oil, after the Manner of *Diſtemper*, of which he is ſaid to have been the Inventor. He died in *London* the 18th of *November* 1700, Aged near 58, and lies buried in St. *Giles*'s Church.

Mr. *ALEXANDER COOPER*,

Was the elder Brother of *Samuel Cooper* Eſq; and, together with him, brought up to *Limning* by Mr. *Hoskins*, their Uncle. He perform'd well in *Miniature*, and going beyond Sea became *Limner* to *Chriſtina* Queen of *Sweden*, yet was far exceeded by his Brother *Samuel*, who was much the greater Maſter. He did likewiſe Landskip in Water Colours exceedingly well, and was accounted an extraordinary Drafts-Man.

SAMUEL COOPER Eſq;

Was born in *London* in the Year 1609, and brought up under his Uncle, Mr. *Hoskins*. He was a Performer in *Miniature*, of whom our Nation can never ſufficiently boaſt, having far exceeded all that went before him in *England* in that way, and even equall'd the moſt famous *Italians*, inſomuch that he was commonly ſtil'd the *Van-Dyck* in *little*, equalling that Maſter in his beautiful Colouring, and agreeable Airs of a Face, together with that Strength, *Relievo*, and noble Spirit, that ſoft and tender Livelineſs of Fleſh, which is inimitable. He had alſo a particular Talent in the looſe and gentile Management of the Hair, which he never fail'd to expreſs well: But, tho' his Pencil was thus admirable

mirable, yet his Excellency was chiefly confin'd to a Head, for below that part of the Body he was not always ſo ſucceſsful as could have been wiſh'd. The high Prizes his Pieces ſtill fell at, tho' far ſhort of their Value, and the great Eſteem they are in even at *Rome*, *Venice*, and in *France*, are abundant Arguments of their great Worth, and have extended the Fame of this Maſter throughout all Parts of *Europe* where Art is valu'd. He ſo far exceeded his Maſter, and Uncle, Mr. *Hoskins*, that he became jealous of him, and finding that the Court was better pleas'd with his Nephew's Performances than with his, he took him in Partner with him; but ſtill ſeeing Mr. *Cooper*'s Pictures were more reliſh'd, he was pleas'd to diſmiſs the Partnerſhip, and ſo our Artiſt ſet up for himſelf, carrying moſt part of the Buſineſs of that time before him. He drew King *Charles* II. and his Queen, the Dutcheſs of *Cleaveland*, the Duke of *York*, and moſt of the Court: But the two Pieces of his which were moſt eſteem'd, were thoſe of *Oliver Cromwel*, and of one *Swingfield*. The former is now in the Hands of *Richard Grahme*, Eſq; and by him highly valu'd. The *French* King once offer'd 150 *l.* for it, yet could not have it. The other is in the *Collection* of Colonel *Robert Childe*, who ſets a great Value upon it. This laſt Picture Mr. *Cooper* having carried to *France*, it introduc'd him into the favour of that Court, and was much admir'd there. He likewiſe did ſeveral large *Limnings* in an unuſual Size, which are yet to be ſeen in the Queen's Cloſet, and for which his Widow receiv'd a Penſion during her Life, from the Crown. That which brought Mr. *Cooper* to this Excellency, was his Living in the time of *Van-*

Dyck

Dyck, many of whose Pictures he copy'd, and which made him imitate his *Stile*. Answerable to his Abilities in Painting, was his great Skill in Music, especially the *Lute*, wherein he was reckon'd a Master. He was many Years abroad, and Personally acquainted with most of the great Men in *Holland* and *France*, as well as those of his own Country; but he was yet more Universal by his Works, which were known throughout all Parts of Christendom. He died in *London* in the Year 1672, at 63 Years of Age, and lies buried in *Pancras* Church in the Fields, where there is a fine Marble Monument set over him with the following Inscription.

H. S. E.

SAmuel Cooper *Armiger*,
Angliæ Apelles,
Seculi sui, & Artis Decus,
In quâ excolendâ
Sicut Neminem, quem sequeretur, invenit,
Ita nec, qui Eum assequatur, est habiturus.
Supra omne Exemplum,
Simul ac omne Exemplar,
Minio-Graphices Artifex summus,
Summis Europæ Principibus notus,
Et in Prætio habitus;
Cujus porrò egregias Animi Dotes,
Ingenium expolitissimum,
Linguarum plurimarum Peritiam,
Mores suavissimos,

Ut

Ut tam brevis Tabella rité complecti posset
Ipsius unicé Manu delineanda fuit:
Sed Modestior Ille,
Dum per Ora, Oculosque Omnium Famâ volat,
Cineres hic potiùs suos optavit delitescere,
Ipse, in Ecclesiæ Pace, feliciter requiescens
Charissimâ Conjuge Christianâ.
Obüt quinto Die Maü Anno. } Ætatis suæ 63. Salutis MDCLXXII.

Mr. *CROSS*,

Was a famous Copyer in the Reigns of King *Charles* I. and II. A Story goes of him that being employ'd by King *Charles* I. to Copy several eminent Pieces in *Italy*, and having leave of the State of *Venice* to copy the fam'd *Madonna* of *Raphael*, that was in St. *Mark*'s Church, he perform'd the Task so admirably well, that he is said to have put a Trick upon the *Italians*, by leaving his Picture for the Original, which last he brought away with that Celerity and Caution, that tho' several Messengers were sent after him, he had got so much the start of them, that he carry'd the Piece dextrously off. Afterwards in *Oliver*'s Days, the then *Spanish* Ambassador here Don *Alonso de Cardenes* bought this Picture when the King's Goods were expos'd to Sale, together with the XII. *Cæsars* of *Titian*, and the King *Charles* on the Dun Horse by *Van-Dyck* (of which last there is a good Copy by Sir *Peter Lely* in the *Middle Temple-Hall*) all which some say remain in the *Escurial* to this Day, tho' others affirm the Picture of King *Charles* on the Dun Horse, is now in the Possession of the Duke of

Bava-

Bavaria, who bought it of one *Myn-Heer Van Cullen*. This Mr. *Croſs* copy'd likewiſe, admirably well, *Titian's Europa*, which Picture of his is now in the Collection of the Earl of *Kent*.

D.

HENRY and *JOHN DANKERS*.

Henry was a good Landskip-Painter, and employ'd by King *Charles* II. to paint all the Sea-Ports of *England* and *Wales*, as alſo all the Royal Palaces, which he perform'd admirably well. He was firſt bred a Graver, but upon the perſwaſions of his Brother *John* took to Painting. He ſtudied ſome time in *Italy*, before he came to *England*. He work'd for great Numbers of our Nobility and Gentry, and had good Rates for what he did, being eſteem'd the neateſt and beſt Painter, in his way, of that time. He left *England* in the time of the *Popiſh* Plot, being a *Roman Catholick*, and died ſoon after at *Amſterdam*. As for *John Dankers*, he was a good Hiſtory-Painter, and liv'd not many Years after his Brother, dying in like manner at *Amſterdam*.

WILLIAM DERYKE,

Was a Hiſtory-Painter born at *Antwerp*. He was firſt bred a Jeweller, but afterwards took to Painting. He for many Years drew Hiſtory as big as the Life in *England*, with tolerable Succeſs: In his Works there were many excellent Parts of a boldneſs of Pencil, whatever there might be

be wanting in Grace, and a pleasing Variety. He died about Seven Years ago, leaving behind him a Daughter, whom he had instructed in his Art.

Lord Bishop *DIGBY.*

The Reverend Lord Bishop of *Elfin* in *Ireland*, may very well find a Name in this Account of the *English* Painters, since he has deservedly rais'd one in that Kingdom, where he is arriv'd to be a Spiritual Peer. His *Limnings* have much of Beauty and Justness of Draught in them, and are to a great Degree Elaborate, with a due regard to the graceful part of Nature. He is a single Instance of any Person of that Robe, that has made so sufficient a Progress in this Art, as to be voted a Master, either in that Kingdom or this, how common soever 'tis in other Nations for the Clergy to apply themselves to Painting.

Mr. *WILLIAM DOBSON,*

Was a Gentleman born in the Year 1610, in St. *Andrew*'s Parish in *Holborn*, and descended from a Family, at that time very eminent in St. *Albans*. He was both a History and Face-Painter, being Contemporary with that great Master, Sir *Anthony Van-Dyck*, whose Excellencies he came very near, tho' he fail'd in some of his Graceful Parts; yet we are to consider he wanted the Opportunities the other had of becoming Perfect. The greatness of his Genius, shon thro' the meaner Employments, which were his Allotment, being put out Prentice very early to one Mr. *Peak*, a Stationer, and Trader in Pictures

in

in the City of *London*. With him he serv'd his Time; yet had by, his Masters Procurement, the Advantage of copying many excellent Pictures, especially some of *Titian* and *Van-Dyck*, the manner of which two Masters, he in some measure, always retain'd. How much he was beholding to the latter of those two great Men, may easily be seen in all his Works. He was also farther endebted to the Generosity of *Van-Dyck*, for presenting him to King *Charles* I. who took him into his immediate Protection, kept him in *Oxford* all the while his Majesty continu'd in that City, sat to him several times for his Picture, and oblig'd the Prince of *Wales*, Prince *Rupert*, and most of the Lords of his Court to do the like. He was a fair middle-siz'd Man, of a ready Wit, and a pleasing Conversation, yet being somewhat loose and irregular in his way of living, he notwithstanding the many Opportunities he had of making his Fortune, died poor at his House in St. *Martins-Lane*, in the Year 1647, and the 37th of his Age. This is to be remark'd of our Artist, that as he had the Misfortune to want suitable Helps in his Beginning to apply himself to Painting, so he wanted also due Encouragement which the unhappy Times of Civil War could not afford; yet he shon out thro' all those Disadvantages, which shews us what he might have been had *Rome*, been the Place of his Education. There are in *England* several History-Pieces done by him, of which his Grace the Duke of *Buckingham* has one in his *Collection* of great Value. His Portraits are deservedly esteem'd among us, to which Nature enclin'd him so powerfully, that

that had his Education been but anſwerable to his Genius, *England* might juſtly have been as proud of her *Dobſon*, as *Venice* of her *Titian*, or *Flanders* of her *Rubens*. The greateſt number of his Pictures are to be ſeen in and about *Oxford*, where he reſided many Years.

E.

GERRARD EDEMA,

Was a Landskip-Painter, born at *Amſterdam*, and Diſciple of *Everdine*, whoſe Manner he at firſt follow'd. He came into *England* about the Year 1670. and became very famous for Landskip. His Manner was afterwards broad and bold in Imitation of ſome *Italians*. His Pictures commonly afford a Scene of Cliffs, Caſcades and Views (as the Learned Dr. *Burnet* in his *Theory* calls it) of a broken World. He choſe a Country uncultivated, full of Rocks, and Falls of Water, the latter of which he never fail'd to expreſs well, diſperſing a gentle warmth throughout the whole, to make amends for the Horror of the Proſpect, which generally repreſents *Norway* or *Newfound-Land*, Places in which he ſtudied, as *Everdine*, his Maſter, did before him, after whom there are extant many Prints, expreſſing a Country wild and Rude. Mr. *Edema* died at *Richmond* in *Surrey*, whither he had retir'd for Recovery of his Health, about the Year 1700. and the 40th of his Age. His too great Intemperance ſhorten'd his Days.

Mr.

F.

Mr. *WILLIAM FAITHORN*,

Was Disciple to Mr. *Peak*, Painter to Prince *Rupert*. After the Civil Wars broke out he went into the Army, when being taken Prisoner in *Basing*-House, and refusing to take the Oaths to *Oliver*, he was banish'd into *France*, where he studied several Years under *Champagne*, a famous Painter of that time, and arriv'd to a very great Perfection in Correctness of Drawing. He was also a great Proficient in Graving, as likewise in Painting, especially in *Miniature* of which there are many Instances now in *England*. He died in *Black-Fryars* about the beginning of K. *William*'s Reign, and was there buried being near 75 Years of Age. His Praise was celebrated by his Friend Mr. *Flatman*, in the following Copy of Verses on his Book of Drawing, Graving and Etching.

Should I attempt an Elegy, or frame
A Paper structure to secure thy Name,
The Lightning of one Censure, one stern Frown
Might quickly hazard that, and thy Renown
But this thy Book prevents that fruitless pain,
One Line speaks purelier Thee, than thy best Strain.
Those Mysteries, like to the spiteful Mold
Which keeps the greedy Spaniard *from his Gold,*
Thou do'st unfold in ev'ry friendly Page,
Kind to the present, and succeeding Age.
That Hand, whose curious Art prolongs the Date
Of frail Mortality, and baffles Fate

With Braſs and Steel, can ſurely able be
To rear a laſting Monument for thee.
For my part I prefer, to guard the Dead,
A Copper Plate before a ſheet of Lead.
So long as Braſs, ſo long as Books endure,
So long as Neat-wrought Pieces thour't ſecure.
A Faithorn Sculpſit *is a Charm can ſave*
From dull Oblivion, and a gaping Grave.

Mr. *THOMAS FLATMAN,*

Was both a Poet and Painter. He drew in *Miniature*, as may appear by the following Stanza in his *Pindarique* Ode, call'd the *Review*, where he thus ſpeaks of himſelf as a *Limner*.

To extricate my ſelf from Love,
Which I could ill obey, but worſe command,
I took my Pencils in my Hand,
With that Artillery for conqueſt ſtrove;
Like wiſe Pigmalion *then did I*
My ſelf Deſign my Deity;
Made my own Saint, made my own Shrine;
If ſhe did frown one Daſh could make her ſmile,
All Bickerings one eaſy ſtroke could reconcile:
Plato *feign'd no* Idea *ſo Divine.*
Thus did I quiet many a froward Day,
While in my Eyes my Soul did play,
Thus did the Time, and thus my ſelf beguile;
Till on a Day, but then I knew not why,
A Tear fall'n from my Eye,
Waſh'd out my Saint, my Shrine, my Deity:
Prophetick Chance! The Lines are gone,
And I muſt mourn o're what I doted on:
I find ev'n Giotto's *Circle has not all Perfection.*

Now

Now ſince Mr. *Flatman*'s Works ſpeak for him in one kind, I will leave the others to do ſo too, tho' perhaps *Limning* was his greater Excellence. He died in *London* ſome few Years ago.

Le FEVRE de VENISE,

Was a *French* Hiſtory-Painter, who came into *England* in the Reign of King *Charles* II. He was better at Deſigning, as appears by his Works, than at Painting. He had a particular Excellence in Staining Marble, which he did ſeveral times for Prince *Rupert*. He died in *London* about 29 Years ago, and lies buried in St. *Martin*'s Church.

Mr. *JOHN FREEMAN,*

Was a good Hiſtory-Painter in the Reign of King *Charles* II. He was thought to have been poiſon'd in the *Weſt-Indies*, but he return'd to *England*, and died here; yet his Genius was ſo impair'd by that Attempt on his Life, that his latter Works fail'd of their uſual Perfection. He was look'd upon as a Rival to Mr. *Fuller*, inſomuch, that his Brother, Colonel *Freeman*, offer'd to lay a Wager of 100 *l.* that he ſhould draw a Figure with that Maſter, which Challenge, for what reaſon I know not, was never accepted. Mr. *Freeman* was in his Drawings, eſpecially in the Academy, moſt extraordinary and equal to any of our Modern Maſters. He was in his latter days Scene-Painter to the Play-Houſe in *Covent-Garden*, where many of his Works are ſtill to be ſeen.

Mr. *ISAAC FULLER*,

Was an *Engliſh* Hiſtory-Painter of good Note. He had a great Genius for Drawing and Deſigning Hiſtory, yet which he did not always execute with due Decency, nor after an Hiſtorical Manner, for he was too much addicted to Modernize, and burleſque his Subjects, there being ſometimes a Rawneſs of Colouring in them, beſides other Extravagancies ſuitable to the Manners of the Man: But notwithſtanding all that a Critick may find fault with in his Works, there are many Perfections in them, as may be ſeen by his *Reſurrection* at *All-Souls*-College-Chapel at *Oxford*, to which that at *Magdalen* College, tho' perform'd by the ſame Hand, cannot in the leaſt compare. There is alſo at *Wadham*-College, in the ſame Univerſity, a Hiſtory-Piece of his in two Colours only, admirably well perform'd; for whatever may be objected againſt this Maſter, as one that wanted the regular Improvements of Travel to conſider the *Antiques*, and form a better Judgment, he may be reckon'd among the foremoſt in an Account of *Engliſh* Painters. He ſtudied many Years in *France* under *Perrier*, and underſtood the Anatomical Part of Painting, perhaps equal to *Michael Angelo*, following it ſo cloſe, that he was very apt to make the Muſcelling too ſtrong and prominent. Among his Works, there are ſeveral fine Pieces in many great Taverns in *London*, which are not eſteem'd the worſt of his Performances. He died in *London* above 30 Years ago.

MARK

G.

MARK GARRARD,

Son of *Mark Garrard*, and born at *Bruges* in *Flanders*. He was ſometime principal Painter to Queen *Elizabeth*, and afterwards to Queen *Anne*, Conſort-Royal to King *James* I. He was both a good Hiſtory and Face-Painter, dying at *London* in the Year 1635, and in the 74th of his Age. There are ſeveral Prints after him now extant among us.

HENRY GASCAR,

Was a *French* Face-Painter, encourag'd here by the Dutcheſs of *Portſmouth*, whoſe Picture he came over to draw. Many following her Example, employ'd him alſo, ſo that he got a great deal of Money in *England* in a ſhort time, nor could our wiſe Nation then ſee the difference between him and his Contemporary Sir *Peter Lely*. What he wanted in the graceful Part, in Draught, and a good Choice of Nature, the Talent of but very Few, he uſually made up with Embroidery, fine Cloaths, lac'd Drapery, and a great Variety of Trumpery, Ornaments which took for a while, till at length *Monſieur* found that his gay Cap and Feather Manner would no longer ſucceed here, which made him leave *England* about 20 or 25 Years ago. By a prevailing Aſſurance, cuſtomary with his Nation, he has ſince impos'd as much on the *Italian Nobleſſe*, as he did on thoſe of *Eng-*

land, and was lately living at *Rome*, tho' we hear he is now dead. He is reported to have carry'd above 10000 Pounds out of *England*.

HORATIO GENTILESCHI,

Was an eminent *Italian* Hiſtory-Painter, born at *Piſa*, a City in the Dukedom of *Tuſcany*. After having made himſelf famous at *Florence*, *Rome*, *Genoa*, and in moſt parts of *Italy*, he went for *Savoy*, whence he remov'd to *France*, and at laſt, upon the Invitation of King *Charles* I. came over to *England*, and was well receiv'd by that King, who appointed him Lodgings in his Court, gave him a conſiderable Salary, and employ'd him in his Palace at *Greenwich*, and other publick Places. The moſt remarkable of his Performances in *England*, were the Cielings of *Greenwich* and *York-Houſe*, the latter of which are now in the Collection of the preſent Duke of *Buckingham*. He did alſo a *Madonna*, a *Magdalen*, and *Lot* and his two Daughters for King *Charles*, all which he perform'd admirably well. The Piece of his, which was moſt eſteem'd abroad, was the *Portico* of Cardinal *Bentivoglio*'s Palace at *Rome*. He made ſeveral Attempts at Face-Painting, while in *England*, but with little ſucceſs, his Talent lying wholly towards Hiſtory, with Figures as big as the Life. He was much in favour with the Duke of *Buckingham*, and many of the Nobility of that time, but after twelve Years continuance in *England*, he died here at 84 Years of Age, and lies buried in the Queen-*Dowager*'s Chapel at *Somerſet-Houſe*. His Print is among the Heads of *Van-Dyck*, he having been drawn by that great Maſter. He left behind him a Daughter;

ARTI-

ARTEMISIA GENTILESCHI,

Who was but little inferior to her Father in Hiſtories, and even excell'd him in Portraits, a Manner of Painting which moſt are enclin'd to attempt who come to *England*, where it is chiefly in Vogue. She liv'd the greateſt part of her time at *Naples* in much Splendor, and was as famous all over *Europe* for her Amours, as for her Painting. She recommended her ſelf to the Eſteem of the Skilful by many Hiſtory-Pieces as big as the Life, among which the moſt celebrated was that of *David* with the Head of *Goliah* in his Hand. She drew alſo the Portraits of ſome of the Royal Family, and many of the Nobility of *England*.

Mr. *RICHARD GIBSON*, commonly call'd the *Dwarf*,

Was Diſciple of *Francis De Cleyn*, and an eminent Maſter in the time of Sir *Peter Lely*, to whoſe Manner he devoted himſelf, and whoſe Pictures he copy'd to Admiration. Being Page to a Lady at *Mortlack*, ſhe put him to *De Cleyn* to learn to Draw, which ſhe obſerv'd he had a particular Genius to. He had the Honour to inſtruct in Drawing the late Queen *Mary*, when Princeſs of *Orange*, and the preſent Queen *Anne*, when Princeſs; he went over to *Holland* to wait on the Princeſs *Mary* for that purpoſe. He painted both in Oil and Water-Colours, but chiefly the latter. He was greatly in favour with King *Charles* I. (to whom he was Page of the Back-Stairs) inſomuch that that King gave

him his Wife in Marriage, who is likewise a Dwarf, and still Living, tho' of a great Age. On this Wedding Mr. *Waller* made that Copy of Verses, which begins thus:

Design or Chance makes others wive,
But Nature did this Match contrive;
Eve might as well have Adam *fled,*
As she deny'd her little Bed
To him, for whom Heav'n seem'd to Frame,
And measure out this only Dame, &c.

He also receiv'd considerable Favours from *Philip* Earl of *Pembroke*, who was his Patron. He drew *Oliver Cromwel* several times, and died in *Covent-Garden* soon after the late *Revolution*, at Threescore and Fifteen Years of Age, lying buried in that Church.

Mr. WILLIAM GIBSON,

Was Nephew to the foregoing, and instructed both by him, and Sir *Peter Lely*. His greatest Excellency lay in his Copies after the last of those two Masters, whose *Manner* he made it his chief Endeavour to imitate, and wherein he was not altogether unsuccessful. He became an eminent *Limner*, and drew great Numbers of *Portraits* for many of the best Rank. His great Industry was much to be commended, for purchasing not only the greatest part of Sir *Peter*'s Collection after his Death, but likewise for procuring from beyond Seas, a great Variety of valuable Things in their kind, insomuch that he may well be said to have had the best *Collection* of Drawings and Prints, after the greatest *Italiani*,

lians, and other Maſters, of any Perſon of his Time. He was a great Encourager of the Art he profeſs'd. He died Lethargick in *London*, and was buried at *Richmond* in *Surrey*, in the Year 1702, at 58 Years of Age. His Kinſman, Mr. *Edw. Gibſon*, was inſtructed by him, and firſt painted Portraits in Oil, but afterwards finding more Encouragement in *Crayons*, his Genius lying that way, he made a conſiderable Progreſs therein, till Death intervening put a ſtop to all his Endeavours. He died young at 33 Years of Age, and lies likewiſe buried at *Richmond*.

Mr. *JOHN GREENHILL*,

Was a Gentleman deſcended from a good Family in *Salisbury*, where he was born. He was Diſciple to Sir *Peter Lely*, whoſe *Manner* in a ſhort time he ſucceſsfully imitated, and became a great Proficient in *Crayon*-Draughts, as he afterwards did in Painting. He tail'd very little of his Maſter's Excellencies, who firſt neglected, and then became Jealous of him as a dangerous Rival, for he never let him ſee him paint but once, and that was by a Stratagem. Mr. *Greenhill* had long had a deſire to ſee Sir *Peter* manage his Pencil, but ſo ſhy was that great Artiſt of revealing his Myſtery, that he would never lend him the leaſt Aſſiſtance all the while he was with him, which made Mr. *Greenhill*, after he had left him, have recourſe to a wile to procure that which he muſt otherwiſe have deſpair'd of. He procur'd Sir *Peter* to paint his Wife's Picture, thro' which means he had an Opportunity to ſtand behind and ſee what he did, which being greatly to his Satisfaction, on a double account,

Account, he made his Master a Present of 12 Broad pieces, and so took the Picture away with him. Having thus obtain'd his end, he in a little time became exceeding Famous for Face-Painting, insomuch that had he not died young, the Effect of too free Living, *England* might have boasted of a Painter, who according to his Beginnings, could not have been much inferiour to the very best of Foreigners, whom we have always so much encourag'd in the Portrait way. He was moreover Poetically enclin'd, and very agreeable in Conversation, which won so much on Mrs. *Behn*, that she endeavour'd, on her Part, to perpetuate his Memory, by the following Elegy.

What doleful Cries are these that fright my sence,
Sad as the Groans of dying Innocence?
The killing Accents now more near approach,
And the infectious sound
Spreads, and enlarges all around,
And does all Hearts with Grief and Wonder touch.

The Famous Greenhill's *dead! ev'n he*
That cou'd to us give Immortality,
Is to th' Eternal silent Groves withdrawn;
Youthful as Flowers scarce blown, whose op'ning Leaves,
A wondrous and a fragrant Prospect gives,
Of what its elder Beauties wou'd display,
When it shou'd flourish up to rip'ning May.
Witty as Poets warm'd with Love and Wine,
Yet still spar'd Heav'n, and his Friend,
For both to him were Sacred and Divine;
Nor cou'd he this no more than that offend.
Fixt as a Martyr, where he Friendship paid,
And gen'rous as a God,
Distributing his Bounties all abroad,
And soft and gentle as a Love-sick Maid.

Great

Great Maſter of the Nobleſt Myſtery,
That ever happy Knowledge did inſpire;
Sacred as that of Poetry,
And which the wondring World does equally admire.
Great Nature's Works we do contemn,
When we on his do meditate;
The Face and Eyes more Darts receiv'd from him,
Than all the Charms ſhe cou'd create;
The Difference is his Beauties do beget
In the enamour'd Soul a Vertuous Heat,
Whilſt Natures groſſer Pieces move,
In the courſe Road of common Love.

So bold, yet ſoft, his Touches were;
So round each part, ſo ſweet, ſo fair,
That as his Pencil mov'd Men thought it preſt
The lively imitated Breaſt,
Which yields like Clouds where little Angels reſt:
The Limbs all eaſy, as his Temper was,
Strong as his Mind and Manly too;
Large as his Soul, his Fancy was, and new,
And from himſelf he Copy'd e'ry Grace;
For He had all that cou'd adorn a Face,
All that cou'd either Sex ſubdue.

Each Excellence he had that Youth has in its Pride,
And all experienc'd Age can teach,
At once the vig'rous Fire of this,
And every Virtue, which that can expreſs,
In all the Height that both cou'd reach;
And yet, alas! In this Perfection dy'd,
Droop'd like a Bloſſom with a Northern Blaſt,
When all the ſhatter'd Leaves abroad are caſt,
As quick as if his Fate had been in haſte.

So have I seen an unfix'd Star,
Outshine the rest of all the num'rous Train,
As bright as that which guides the Mariner,
Dart swiftly from its darken'd Sphere,
And ne're shall light the World again.
Oh, why shou'd so much Knowledge die,
Or with his last kind Breath,
Why cou'd he not to some one Friend bequeath
The mighty Legacy.
But 'twas a Knowledge giv'n to him alone,
That his eterniz'd Name might be
Admir'd to all Posterity,
By all to whom his grateful Name was known.

Come all ye softer Beauties come,
Bring Wreaths of Flow'rs to deck his Tomb;
Mixt with the dismal Cipress and the Yew,
For he still gave your Charms their due;
And from the Injuries of Age and Time,
Secur'd the sweetness of their Prime;
And best knew how t'adore that Sweetness too.
Bring all your Mournful Tributes here,
And let your Eyes a silent sorrow wear,
Till ev'ry Virgin, for a while become,
Sad as his Fate, and like his Picture Dumb.

H.

ADRIAN HANNEMAN,

Was both a History and Face-Painter, born at the *Hague*. He was Disciple to one *Ravesteyn*, and came into *England*, in the Reign of King *Charles* I. He was employ'd for some time under *Mytens*, principal Painter to that King, and continu'd

tinued here ſixteen Years, at the end of which he went for *Holland*, and there drew the Princeſs-Dowager-Royal, his Highn. the Prince of *Orange* and all the Court. He likewiſe drew that Piece, repreſenting *Peace* in the *States* Chamber at the *Hague*; as alſo the Picture of two Uſurers telling their Gold, for Myn-Heer *Van-Wenwing*. Whilſt he was doing this laſt Piece, he happen'd to want Money, whereupon ſending to the Perſon he was working for, to borrow a Sum, it was accordingly ſent him. When the Picture was finiſh'd, it was carry'd home, and the Price demanded paid for it; but when *Myn-Heer* thought to have the Money he had lent (having ſlip'd the opportunity of ſtopping it out of meer Generoſity) he was anſwer'd, that the Gold which had been borrow'd, was all put into the Picture (meaning that which the Miſers were telling) and that he muſt expect no further ſatisfaction. This Painter died abroad about 20 years ago.

Mr. *JOHN HAYLES*,

Was a good Face-Painter, Contemporary and Competitor with Sir *Peter Lely*. He was ſo excellent a Copyſt, that many of the Portraits which he did after *Van-Dyck*, paſs at this day for Originals of that prodigious Man. He died in *London*, in the year 1679, and lies buried in St. *Martin*'s Church.

EGBERT HEMSKIRK,

Was born at *Haerlem*, and Diſciple of *De Grebber*. He became very eminent for Painting *Drolls* after the *Manner* of *Brawer*. His Groſs and

and Comical Genius ſucceeded for a long while among us. In moſt of his *Converſations*, as he call'd them, you may ſee the Picture, and read the Manners of the Man at the ſame time: But to ſpeak of his Painting Part, a Thing chiefly aim'd at in this ſhort Account, there is little fault to be found with it, unleſs ſometimes with the foulneſs of the Colouring. His Drunken-Drolls, his Wakes, his Quakers-Meetings, and ſome lewd Pieces have been in vogue among waggiſh Collectors, and the lower Rank of *Virtuoſi*. He went in this kind a great way, but after all fell far ſhort of *Brawer*, *Teniers*, and the reſt of his noble Fore-runners in the Study of Sots-Paradice. He often introduc'd his own Picture among his *Drolls* by means of a Looking Glaſs he had upon his *Pallet*. He was a Man of Humour, and for that valu'd by the late Earl of *Rocheſter*, for whom he Painted ſeveral Pieces. He died in *London* about two years ago, leaving behind him a Son whom he had inſtructed in his way.

Mr. *NICHOLAS HILLIARD*,

Was a celebrated *Engliſh* Limner, who liv'd above 100 years ago. He drew *Mary* Queen of *Scots* in Water Colours, when ſhe was but 18 years of Age, wherein he ſucceeded to Admiration, and gain'd a general Applauſe. He was both Goldſmith, Carver and Limner to Queen *Elizabeth*, whoſe Picture he drew ſeveral times, particularly once, when he made a whole-length of her, ſitting in her Throne, which Piece was deſerv'dly eſteem'd. There are, moreover, two wonderful Pieces of his, now in the Poſſeſſion of *Simon Fanſhaw*, Eſq; and by him valu'd, not with-

without reaſon, as 'tis the Opinion of ſome good Judges, at above 50 Guineas each, tho' not much bigger than a Crown-Piece. One of theſe is the Picture of our Artiſt himſelf, with this Inſcription in Gold Letters round it.

Nicolaus Hilliardus Aurifaber, Sculptor, & celebris Illuminator Sereniſſimæ Reginæ Eliſabethæ, Anno 1577. *Ætatis ſuæ* 30.

The other is the Picture of his Father, ſometime High-Sheriff of the City and County of *Exeter*, with this Gold Inſcription round it.

Ricardus Hilliardus quondam Vice-Comes Civitatis & Comitatus Exoniæ, Anno 1560, *Ætatis ſuæ* 58. *Annoq; Domini* 1577.

Theſe two Pictures in *Miniature* are ſo Maſterly done, that not only the Faces are finely colour'd, and naturally with a good *Relievo*; but alſo the Heads and Beards are ſo well perform'd, that almoſt each ſingle Hair is expreſs'd. Now, tho' theſe two Pieces were alone ſufficient to preſerve the Memory of this great Artiſt, yet cannot I omit adding, what the famous Dr *Donne* ſays of him, in a Poem of his call'd the *Storm*: His Words are theſe,

——————*A Hand, an Eye,*
By Hilliard *drawn, is worth a Hiſtory.*

At what time he dy'd, never came to my Knowledge, and ſo I hope the Reader will excuſe that Omiſſion.

HANS

HANS HOLBEIN.

Monſieur *de Piles* having giv'n the Reader an account of *Holbein*'s Birth and Education in the *German* School, we ſhall only relate here ſome things omitted by him, more particulary what concerns him as an *Engliſh* Painter. His *Manner* was extraordinary, and unuſual, differing both from that of the *Antients* and *Moderns*, ſo that it ſeems as if he had not been incited or inſtructed by any Example, but rather that he follow'd purely the Dictates of his own Genius; and tho' it be doubted by ſome, whether he ever ſaw any of the Rarities of *Italy*, or had any Maſter, yet there is nothing to be ſeen of his doing, but what is Painted to the utmoſt Perfection. This is manifeſt by that Piece of his of *Death's Dance* in the *Town-Hall* at *Baſle*, the Deſign whereof he firſt cut neatly in Wood, and afterwards Painted, which appearing wonderful to the Learn'd *Eraſmus*, he requeſted of him to draw his Picture, deſiring nothing ſo much as to be repreſented by ſo judicious a Hand. This being perform'd, and *Eraſmus* perceiving by his rare Art, that he deſerv'd a more plentiful Fortune, he perſwaded him to come for *England*, promiſing him conſiderable Advantages from the Bounty of King *Henry VIII.* At his requeſt *Holbein* ſet out for this Kingdom, bringing along with him *Eraſmus*'s Picture, and Letters Recommendatory from that great Man, to the then Lord-Chancellor, Sir *Thomas More.* Sir *Thomas* receiv'd him with all the joy imaginable, and kept him for three Years at his Houſe, during which time he drew his Picture, and thoſe of many of his Friends and Relations,

all

all which were hung up in the great Hall of that Houſe. The King coming one day, upon an Invitation, to dine with Sir *Thomas*, and at his entrance into the Hall, beholding ſo many raviſhing Objects, the Pictures ſeeming almoſt as much alive as the Perſons, who were all there preſent, his Majeſty ſo much admir'd the Excellency of the Painter, that he next day ſent for him, and entertain'd him in his Service upon very advantageous Terms. The King from time to time manifeſted the great Eſteem and Value he had for him, and upon the Death of Queen *Jane*, his third Wife, ſent him to *Flanders* to draw the Picture of the Dutcheſs-*Dowager* of *Milan*, Widow to *Francis Sforza*, whom the Emperor *Charles* V. had recommended to him for a fourth Wife; but it being upon the King's Defection from the *Roman See*, he rather choſe to match with a *Proteſtant* Princeſs, in hopes by that means to engage the *Proteſtant League* in *Germany* in his Intereſt. *Cromwel*, his Prime Miniſter, (Sir *Thomas More* having been remov'd and beheaded) propos'd *Anne* of *Cleves* to him, but whether the King was diſſatisfy'd with her having made a ſort of *Præ-Contract* with the Son of the Duke of *Lorain*, or did not approve her Principles being a *Zwinglian*, he was not over-fond of the match, till *Cromwel*, who had a mind to effect it to ſecure himſelf againſt the *Papiſts* whom he had diſoblig'd, ſent over *Hans Holbein* to draw her Picture likewiſe, who, as the Lord *Herbert* of *Cherbury* ſays in his Hiſtory, was repreſented by this Maſter ſo very fine, that when the King came to ſee her Portrait, he immediately reſolv'd to marry her, tho' it ſeems

by the ſame Account that the Painter, perhaps purſuant to the Inſtructions he had receiv'd from *Cromwel*, had follow'd the Beauty of his Fancy more than that of Nature, for as much as the King was pleas'd with the Picture, ſo ſoon as ever he ſaw the Lady he was diſgaſted at her, yet he afterwards marry'd her, that he might not diſoblige the Princes of *Germany*. When *Eraſmus* wrote his *Moriæ Encomium*, he ſent a Copy of it to *Hans Holbein*, who reading it was ſo pleas'd with the ſeveral Deſcriptions of Folly, that he *Deſign'd* all of them in the Margent, but having not room to draw the whole Figures, he paſted a piece of Paper to the Leaves where he could not do it, and when he had done ſo, he ſent the Book to *Eraſmus* for a Preſent. *Eraſmus* ſeeing he had drawn the Picture of a fat *Dutch* Lover hugging his Laſs, and his Bottle, for the Repreſentation of an Amorous Fool, wrote under it, *Hans Holbein*, and ſo return'd the Book to the *Painter*, who to be reveng'd of him drew the *Picture* of *Eraſmus* for a *Muſty Groper*, that buſy'd himſelf in ſcraping up old *Manuſcripts* and *Antiquities*, and wrote under it *Adagia*. The Original Book is in the Library at *Baſle*, and Monſieur *Charles Patin* when he reſided there, deſir'd leave of the Magiſtrates to have the Plates of all *Holbein*'s Figures engrav'd, that he might publiſh them in a new Edition of *Moriæ Encomium*: This Edition is the beſt of that Book, before which is prefixt the Life of *Holbein* at large with two *Prints* of him, the one drawn when he was Young, and the other when he was Old. Theſe two *Prints* are very much unlike one another: There is alſo an Account of all

all his Pieces, and in whoſe Poſſeſſion they are. He us'd to *Paint* with his Left-hand, and a *Print* of him done by *Hollar* is ſtill extant, repreſenting him drawing in that manner. *Holbein* not only drew the aforeſaid Pictures, but alſo thoſe of *Henry* VII. and *Henry* VIII. on the Wall of the Palace of *White-hall*, which periſh'd with it in the late Fire. Some endeavours were us'd to remove that part of the Wall on which theſe Pictures were painted, but all prov'd ineffectual. He drew many other Pictures in *England*, particularly a large piece of Sir *Thomas More*, and his Family, which was lately to be ſeen at *Baſils-Lye* Houſe in *Oxford-ſhire*; but ſome queſtion whether this Picture was done all by *Holbein* or not. I have ſeen the following *Tetraſtick* upon him, by a Foreigner, which I thought it not improper to inſert.

Egregius Pictor magno qui gratus Eraſmo,
His quantum accrevit Laus, Baſileia, tua?
Diviſus noſtro te ſucipit Orbe Britannus
Holbene, Orbe uno Laus tua non capitur.

This Painter was as celebrated in *Miniature*, as he was in Oil-Colours, and moreover perform'd a multitude of Deſigns for Gravers, *Sculptors*, *Jewellers*, &c. He liv'd and dy'd at *Whitehall*, in thoſe Lodgings which are now the Paper-Office.

WENCESLAUS HOLLAR,

Was a Gentleman born at *Prague* in *Bohemia*, in the Year 1607. He was by Nature much enclin'd

clin'd to *Miniature* and *Etching*, in which laſt Art he became exceeding Famous, tho' he was not a little diſencourag'd therein by his Father, who would have had him follow other Studies. In the Year 1627 he left *Prague*, and viſited many Cities of *Germany*, when coming at laſt to *Colen*, he waited upon the Earl of *Arundel*, that truly great and noble Patron of Arts, who was there on his Embaſſy to the Emperor, to *Vienna*, and afterwards came over with him to *England*. He liv'd here for ſome time, and drew many Churches, Ruins, Perſons and Views, which he afterwards Etch'd, and which will always be in good Eſteem; His particular Excellency was *Etching*, and there are great Numbers of his Prints in *England* to do him that Juſtice my Pen muſt not pretend to. He at laſt got into the Service of the Duke of *York*, but upon the breaking out of the Civil Wars, retir'd to *Antwerp* and there died.

ABRAHAM HONDIUS,

Was born at *Roterdam* in the Year 1638. He was a Painter whoſe *Manner* was univerſal. He drew *Hiſtory*, *Landskip*, *Cielings*, and ſmall *Figures*; but above all the reſt Beaſts and Hunting-Pieces were his principal Study. In all theſe kinds his Colouring was often extravagant, and his Draft as commonly uncorrect. He delighted much in a fiery *Tint*, and a harſh way of Pencilling, ſo that few of his Pictures being without this diſtinguiſhing Mark, his Paintings are eaſy to be known. The Dogs and Huntings he drew are in good requeſt, tho' ſome of his latter Performances are careleſs, he being

being, for many Years, afflicted with the *Gout* ſo ſeverely, that he had prodigious Swellings, and Chalk-Stones in moſt of his Joints, the Effects of a ſedentary and irregular Life. This Diſtemper occaſion'd his Death in *London*, about the Year 1691.

Mr. *JOHN HOSKINS*,

Was a very eminent *Limner* in the Reign of King *Charles* I. whom he drew, with his Queen, and moſt of his Court. He was bred a Face-Painter in Oil, but afterwards taking to *Miniature*, he far exceeded what he did before. He died in *Covent-Garden* about fourty Years ago. He had two conſiderable Diſciples, who were *Alexander* and *Samuel Cooper*, the latter of whom became much the more eminent *Limner*.

JAMES HOUSMAN, alias *HUYSMAN*,

Was a Hiſtory and Face-Painter, who reſided in *England* in the time of Sir *Peter Lely*, and endeavour'd to Rival him in the Portrait way. He was born at *Antwerp*, and bred up to Painting under one *Bakerel*, who was brought up with *Van-Dyck* in the School of *Rubens*. This *Bakerel* was not much inferior to *Van-Dyck*, as is to be ſeen in ſeveral Churches of *Antwerp*, eſpecially in that of the *Auguſtin* Monks, where *Van-Dyck* and he have painted to out-vye each other, and both had Commendations in their different ways, tho' the Superiority was yielded to neither. But *Bakerel*, being a Poet, as well as a Painter, he wrote a Satyr upon the *Jeſuits*, on which

account he was forc'd to leave the City of *Antwerp*, so that *Housman* having, by that means, lost his Master, came for *England*. Some of his History-Pieces are well painted, his Colouring being Bright and Sanguine, and in the Airs of his Faces, he out-did most of his Country-men, who often know better how to perform the Painting-part than to choose the best Life, or execute agreeably any Design. Some *Cupids* of his were much admir'd, but what he valu'd himself most upon, was the Picture of *Catherine* the Queen-*Dowager* of *England*. This Picture did him great Service, so that he always boasted of that Performance, and call'd himself her Majesty's Painter. He carry'd the Compliment yet farther, for in all his Historical Pieces, for a *Madonna*, a *Venus*, or any suitable Figure, he always introduc'd something of her Resemblance. The most famous Piece of his Performance was over the *Altar* of that Queen's Chapel at St. *James's*, now a *French* Church. He died in *London* about 10 Years ago, and lies buried in St. *James's*.

I.

CORNELIUS JOHNSON, alias *JANSENS*,

Was an excellent Painter both in *Great* and *Little*, but above all his Portraits were admirably well understood. He was born in, and resided a long while at *Amsterdam*, from whence he came over to *England* in the Reign of King *James* I. and drew several fine Pictures after that King, and most of his Court. He also liv'd in the time of King *Charles* I. and was Contemporary with *Van-Dyck*, but the greater

greater Fame of that Maſter ſoon eclips'd his Merits, tho' it muſt be own'd his Pictures had more of neat Finiſhing, ſmooth Painting and Labour in *Drapery* throughout the whole, yet he wanted the true Notion of *Engliſh* Beauty, and that Freedom of Draft which the other was Maſter of. He died in *London*.

MARTIN JOHNSON,

The famous Seal-Graver, was alſo an extraordinary Landskip-Painter after Nature. He was bred, 'tis true, to graving Seals, but painted in his way equal to any Body. He arriv'd at a great Excellency in Landskip-Views, which he ſtudy'd with Application, making a good Choice of the delightful Proſpects of our Country for his Subjects, which he perform'd with much Judgment, Freeneſs and Warmth of Colouring. Several of his Landskips are now in the Hands of the Curious in *England*, tho' they are very ſcarce. He died in *London* about the beginning of King *James* IId's Reign.

K.

WILLIAM De KEISAR,

Was a very neat Landskip-Painter, after the *Manner* of *Elsheimer*. He was perfectly of the *Dutch Gout*, minding little Particulars more than the *whole together*. He wrought ſome time with Mr. *Loten*, the Landskip-Painter. He imitated various *Manners*, and drew ſome ſorts of Cattle and Birds very well. He alſo painted Tombs, and ſeveral ſorts of Stone-work in

Imitation of *Vergazoon*. He was not unskilful in Painting of Architecture and Flowers. He died in *London* about 16 Years ago.

Mrs. *ANNE KILLIGREW*,

Was a young Gentlewoman, Daughter of Dr. *Killigrew*, Master of the *Savoy*, and one of the Prebendaries of *Westminster*. She painted several Hiſtory-Pieces, as alſo ſome *Portraits* for her Diverſion exceedingly well; as likewiſe ſome Pieces of *Still-Life*. Mr. *Becket* did her Picture in *Mezzo-Tinto* after her own Painting. She was alſo a Poeteſs, and wrot a Book of Poems which were printed. She liv'd Unmarry'd, and died Young about 20 Years ago.

Mr. *JOHN ZACHARY KNELLER*,

Was born at *Lubeck*, and Brother to the preſent Sir *Godfrey Kneller*. He travell'd to *Italy*, and when he came to *England*, painted ſeveral *Portraits* in ſmall very neat. He did alſo ſeveral Pieces in *Still-Life* exceedingly well. At laſt he took to Water-Colours, and copy'd divers of his Brother's *Portraits*, in *Miniature*, with good Succeſs. He died in *Covent-Garden* about four Years ago, and lies buried in that Church.

L.

Major-General *LAMBERT*,

Was a great Encourager of Painting, and a good Performer in Flowers, as is yet to be ſeen in

in the Duke of *Leeds*'s Houſe at *Wimbleton*. 'Tis probable he might have learnt this Art, or at leaſt been further'd in it by *Baptiſt Gaſpars*, whom he receiv'd into his Service at his coming to *England*, in the Time of the Civil Wars. His eldeſt Son *John Lambert* Eſq; Painted alſo Faces for his Diverſion very well, of whom many Pictures are ſtill to be ſeen. This laſt Gentleman died about four years ago, at his Eſtate in *Yorkſhire*.

PROSPER HENRICUS LANCKRINCK,

Was of *German* Extraction, and as near as can be gueſs'd, born in the year 1628. His Father being a Soldier of Fortune, came with his Wife, and only Son (this *Proſper*) into the *Netherlands*, and that Country being then embroil'd in War, procur'd a Collonel's Command, which he enjoy'd not many Years, dying a Natural Death at *Antwerp*. His Widow being a diſcreet Woman, ſo manag'd her ſmall Fortune, as to maintain herſelf ſuitable to her Husband's Quality, and give her Son liberal Education, deſigning him for a Monaſtery; but his younger Years diſcovering a Natural Genius to Painting, by his continual Scrawling on Paper, ſhe was oblig'd to comply therewith, tho' with the greateſt Reluctancy, and put him to a Painter. Now, tho' of this Perſon he may be ſuppos'd to have learnt the Rudiments of his Art, yet the City-Academy of *Antwerp* was his chiefeſt Preceptor. His Advances in the Science were Prodigious, and his Natural Genius being for Liberty, led him to that delightful Branch of Painting, *Landskip*, wherein he had the Advantage of Myn Heer *Van Lyan*'s Collection, which was very large,

large, and full of curious Pieces of all the eminent Masters of *Europe*. Mr. *Lanckrinck* made his principal Study after the Pictures of *Titian* and *Salvator Rosa*, and by his great Art was soon taken notice of by the *Curious*. His Mother dying, and coming to some Fortune young and admir'd for his Performances, he resolv'd to come for *England*, where he met with a reception suitable to his great Merit. Sir *Edward Sprag*, that noble Sea-Commander, being a great Lover of Painting, became his Patron, recommending him to several Persons of Quality, and the *Virtuosi* of that time, among whom was Sir *William Williams*, whose House was entirely furnish'd with this Master's Pictures, yet which was not long after most unfortunately burnt; so that of this great Painter, there are now but very few finish'd Pieces remaining, he having bestow'd the greatest part of his time, while in *England*, on that Gentleman's Pictures. He was also much courted by Sir *Peter Lely*, who employ'd him in Painting the Grounds, Landskips, Flowers, Ornaments, and sometimes the Draperies of those Pictures he intended to gain Esteem by. As to his Performances in *Landskip* only, they were wonderful, both as to the Invention, Harmony, Colouring and Warmth; but above all surprizingly Beautiful and Free in their Skies, which by general Consent excell'd all the Works of the most eminent Painters in that kind. This may appear by some Pieces of his, yet to be seen in the Custody of those curious Lovers of Art, Mr *Henley*, Mr *Trevor* and Mr *Austen*, the Father of which last was his great Friend and Patron. His Views are generally broken, rude and uncommon, having in them some glarings of Light well under-

derſtood, and warmly Painted. The only Ceiling I know of his Painting, was at *Richard Kent's*, Eſq; at *Cauſham* in *Wiltſhire*, near *Bath*, which is worth ſeeing. He practis'd moreover drawing by the Life, and ſucceeded well in ſmall Figures, which were a great Ornament to his *Landskips*, and wherein he imitated the *Manner* of *Titian*. Mr. *Lanckrinck* being of a *debonnair* Temper, acquir'd a numerous Acquaintance, among whom was Mr. *Robert Hewit*, who being a great Lover of Painting, at his Death left behind him a large and noble Collection of Pictures. Our Artiſt was not only a good Bottle-Companion, and excellent Company, but alſo a great Favourite of the Ladies, thro' his exceeding Complaiſance, and comely Appearance. But amidſt all theſe Delights, little of the latter part of his Life was employ'd in Painting, they being believ'd to have much ſhorten'd his Days, for he died in his middle Age in *Auguſt* 1692. None of his time gave greater Teſtimony of a true Love to, and a great Knowledge in Painting than Mr. *Lanckrinck*, witneſs his noble and well-choſen Collection of Pictures, Drawings, Prints, *Antique* Heads and Models that he left behind him, moſt of which he brought from beyond Sea.

Mr. *LANIER*,

Was a Painter well skill'd in the *Italian* Hands. He was employ'd by King *Charles* I. beyond Sea, to purchaſe that *Collection* made by him, the firſt Prince we ever had that promoted Painting in *England*, to whom he was Cloſet-keeper. He gave a particular Mark, by which we diſtinguiſh all the Things of this kind which he brought

brought over. By reaſon of the Troubles that enſu'd, we can give no Account of his Death, but that before he died, he had the mortification to ſee that Royal Collection diſpers'd.

MARCELIUS LAURON, or LAROON,

Was born at the *Hague* in the year 1653, and firſt brought up under his Father, who was a Face and Landskip-Painter. Afterwards he was put to a Hiſtory-Painter at the *Hague*, with whom he ſtaid not long. Then being very young, he came over with his Father to *England*, where he was once more plac'd with a Painter, one *La Zoon*, whom not having any great Opinion of, he was turn'd over to Mr *Fleſheer*, with whom he ſerv'd his Time. When he came to Work for himſelf, he made it his Endeavour to follow Nature very cloſe, ſo that his *Manner* was wholly his own. He was a general Painter, and imitated other Maſters Hands exactly well. He Painted well, both in Great and Little, and was an exact Drafts-man; but he was chiefly famous for Drapery, wherein he exceeded moſt of his Contemporaries. He was likewiſe fam'd for Pictures in Little, commonly call'd *Converſation-Pieces*. There are ſeveral Prints extant after this Maſter, both in *Mezzo Tinto* and Engraving. He died of a *Conſumption*, about the Age of 52 at *Richmond* in *Surrey*, where he lies buried.

Sir *PETER LELY*,

Was born in *Weſtphalia* in *Germany*, in the year 1617. He was bred up for ſome time at the *Hague*,

Hague, and afterwards committed to the Care of one *De Grebber*. Coming over to *England* in the year 1641. he for ſome time follow'd the Natural Bent of his Genius, and Painted *Landskip* with ſmall Figures, as likewiſe Hiſtorical Compoſitions; but at length finding *Face-Painting* more encourag'd here, he turn'd his Study that way, wherein, in a ſhort time, he ſucceeded ſo well that he ſurpaſs'd all his Contemporaries in *Europe*. In his younger Days he was very deſirous to finiſh the Courſe of his Studies in *Italy*, but being hinder'd from going thither by the great Buſineſs he was perpetually involv'd in, he reſolv'd to make himſelf amends by getting the beſt *Drawings*, *Prints* and *Paintings* of the moſt celebrated *Italian* Hands. This he ſet about ſo induſtriouſly, that at length he obtain'd what he ſought after, and may well be ſaid to have had the beſt choſen *Collection* of any of his Time. Among theſe we muſt reckon the better part of the *Arundel* Collection, which he had from that noble Family, many of the *Drawings* whereof were ſold at prodigious Rates at his Death, bearing upon them his uſual mark of *P. L.* What Advantage he had from this Expedient, may ſufficiently appear by that wonderful *Style* in Painting, which he acquir'd by his daily converſing with the Works of thoſe great Men. In his correct Draft, and beautiful Colouring; but more eſpecially in the graceful Airs of his Heads, and the pleaſing Variety of his Poſtures, together with the genteel and looſe management of the *Draperies*, he excell'd moſt of his Predeceſſors, and will be a laſting Pattern to all ſucceeding Artiſts. However, the *Criticks* ſay he preferr'd almoſt in all his Faces a languiſhing Air, long Eyes, and a Drowzy

Drowzy Sweetneſs peculiar to himſelf, for which they reckon him a *Manneriſt*, and that he retain'd a little of the *Greeniſh* Caſt in his Complexions, not eaſily forgetting the Colours he had us'd in his *Landskips*, which laſt Fault, how true ſoever at firſt, 'tis well known he left off in his latter days. But whatever of this kind may be objected againſt this great Painter, 'tis certain his Works are in great Eſteem abroad, as well as here, and they are both equally valu'd and envy'd; for, at that time, no Country exceeded his Perfections, as the various Beauties of that Age repreſented by his Hand, ſufficiently evince. He frequently did the *Landskips* in his own Pictures, after a different Manner from all others, and better than moſt Men could do. He was likewiſe a good Hiſtory-Painter, as many Pieces now among us can ſhow. His *Crayon*-Drafts are alſo admirable, and thoſe are commonly reckon'd the moſt valuable of his Pieces, which were all done entirely by his own Hand, without any other Aſſiſtance. *Philip* Earl of *Pembroke*, then Lord Chamberlain, recommended him to King *Charles* I. whoſe Picture he drew, when Priſoner at *Hampton-Court*. He was alſo much favour'd by King *Charles* II. who made him his principal Painter, Knighted him, and would frequently converſe with him as a Perſon of good natural Parts, and acquir'd Knowledge, ſo that it is hard to determine, whether he was the more compleat Painter or Gentleman. He was well known to, and much reſpected by the People of greateſt Eminence in the Kingdom. Becoming enamour'd of a beautiful *Engliſh* Lady, he after ſome time Marry'd her. His Eſtate and Family ſtill remain

at

at *Cue* in the County of *Surrey*, a Place to which he often retir'd in the latter part of his Life. This great Artist died of an Apoplexy in *London*, in the Year 1680, and the 63d of his Age. There is a Marble Monument with his *Bust* rais'd for him in *Covent-Garden* Church, where he lies buried, whereof the Carving was perform'd by Mr. *Gibbons*, and the Epitaph written, as 'tis said, by Mr. *Flatman*. A Copy of the latter is as follows:

Hic situs est Petrus Lelius,
In Anglia Famâ & Divitiis crevit;
Primus scilicet in Arte Pictoria Magister,
Ille Secundus erit qui felicius imitabitur.
Mirè Tabellas animavit, quibus Prætium
Longè hinc dissita statuent Secula;
Ipse interim dignissimus cui Statua decernatur,
Quâ ejus in seros Nepotes referatur Gloria.
Obiit Novembris 30. *Die, Anno.* } Ætatis suæ 63. Salutis MDCLXXX.

Proh Dolor! ut cujus Penicillo tanta Venustas,
Reddit adhuc Vivos tot post sua Funera Vultus;
Ipse Cadaver iners, & tetro Pulvere mistus
Nunc jaceat. Cum se primò subduxerat Unus
Lelius, *innumeri surgunt de Gente Minorum*
Pictores, ausi fragiles tentare Colores:
Sic postquam occubuit Sol Aureus, Astra repentè
Mille suos pandunt Cæli Laquearibus Ignes,
Quanquam Mille licet vix Umbram Unius adæquant.
Petre *Vale, nunquam meritò te Laude sequemur,*
Majorem Invidiâ; neque nostro Carmine vives
Ni te Gibbonius *Spirantem in Marmore fingat.*

BAL-

BALTHAZAR Van *LEMENS*,

Was a Hiſtory-Painter of a good Family in *Flanders*, and born at *Antwerp*. His ſmall Pieces of Hiſtory are very pleaſing and well Colour'd. His *Manner* was Free, and often very Graceful. His Misfortunes in the latter part of his Life, wherein he was often in Trouble, might very well give a check to his Fancy, which made him proſtitute his Pencil to every Undertaking that produc'd preſent Profit, ſo that 'tis no wonder, if many of his latter Performances were really very much below himſelf. His *Drawings* and *Sketches* are excellent, and by ſome thought much better than many of his finiſh'd Pieces. He died in *London*, in the Year 1704.

Mr. *WILLIAM LIGHTFOOT*,

Was a good *Engliſh* Painter in Perſpective, Architecture and Landskip. He began in *Diſtemper*, but afterwards took to Oil-Painting. He was concern'd in the Contriving and Adorning ſome part of the *Royal-Exchange*. He died in *London* about 35 Years ago.

JOHN LOTEN,

Was a *Hollander*, and a Landskip-Painter. He liv'd and painted many Years here, in a *Manner* very *Sylvan*, like the Glades and Ridings of our Parks in *England*. He is, for the moſt part, very cold in his Colouring, which is mixt with an unpleaſant Darkneſs; however he underſtood well the Diſpoſition of Lights and Shadows.

He

He delighted particularly in Oaken Trees, which he almoſt every where introduc'd into his Pictures. His Landskips are generally very large. He did many Storms at Land, accompany'd with Showers of Rain, tearing up of Trees, Daſhings of Water and Water-Falls, Cattle running to ſhelter, and the like, which he had a particular Genius to, and Excellence in. Theſe Pieces were admirably good. He painted alſo many Views of the *Alps* in *Swiſſerland*, where he liv'd ſeveral Years. His Works abound among us, ſo that 'tis eaſy to be ſeen whether this Character of him be juſt or not. He dy'd in *London* about 25 Years ago.

M.

Mr. *THOMAS MANBY*,

Was a good *Engliſh* Landskip-Painter, who had been ſeveral times in *Italy*, and conſequently painted much after the *Italian* manner. He was famous for bringing over a good Collection of Pictures, which were ſold at the *Banquetting*-Houſe about the latter end of King *Charles* IId's Reign. He dy'd in *London* about 14 or 15 Years ago.

DANIEL MYTENS,

Was a *Dutch* Portrait-Painter in King *James*, and King *Charles* Iſt's Time. He painted the Pictures of thoſe two Kings, the latter of which is now in the Poſſeſſion of the preſent Lord Treaſurer. Some of his Pictures have been taken

for *Van-Dyck*'s, whose *Manner* he imitated. His Head is also to be seen among those of that great Master, who painted his Picture. He had a Pension from King *Charles* I, being his Majesty's principal Painter, and upon *Van-Dyck*'s arrival in *England*, tho' he lost his Place, yet his Pension was continu'd to his Death.

O.

Mr. *ISAAC OLIVER*,

Was a very famous Limner, who flourish'd about the latter end of the Reign of Queen *Elizabeth*. He was eminent both for History and Faces, many Pieces of which were in the Possession of the late Duke of *Norfolk*, and being a very good Designer, his Drawings were finish'd to a mighty Perfection, some of them being admirable Copys after *Parmeggiano*, &c. He receiv'd some Light in that Art from *Frederico Zucchero*, who came into *England* in that Reign. He was very neat and curious in his *Limnings*, as may be seen by several History-Pieces of his in the Queen's Closet. He was likewise a very good Oil-Painter in *Little*. He died between fifty and threescore in King *Charles* IIt's time, and was buried in *Black Fryars*, where there was a Monument set up for him with his *Busto*, all which has been since destroy'd by Fire. I have seen a Print of him with this *Latin* Inscription under it;

IS A-

ISAACUS OLIVERUS ANGLUS, Pictor.

Ad vivum lætos qui pingis Imagine Vultus,
Olivere, Oculos mirifice hi capiunt.
Corpora quæ Formas juſto hæc expreſſa Colore
Multum eſt, cum Rebus convenit ipſe Color.

Mr. *PETER OLIVER,*

Was Son of the before-mention'd, who had Inſtructed him in his Art. He became exceeding eminent in *Miniature*, inſomuch that he out-did his Father in Portraits. He drew King *James* I. Prince *Henry*, Prince *Charles*, and moſt of the Court at that time. He liv'd to near Threeſcore, and was bury'd in the ſame place with his Father, about the Year 1664.

P.

Mr. *HENRY PAERT,*

Was firſt Diſciple of *Barlow*, and afterwards of *Stone*, the famous Copyer. He was brought up a Scholar, and ſpent ſome time at one of our *Univerſities*. He painted under Mr. *Stone* ſeveral Years, but afterwards fell to painting Faces by the Life, yet his Talent ſeem'd to be for Copying. He copy'd with great Aſſiduity the greateſt part of the Hiſtory-Pieces of the Royal Collection in *England*, and in ſeveral of them he had good Succeſs. What he ſeem'd to want was a Warmth and Beauty of Colouring. He dy'd in *London* about the Year 1697 or 98.

Mr. *THOMAS PEMBROKE*,

Was both a Hiſtory and Face Painter, and Diſciple of *Laroon*, whoſe *Manner* he imitated. He painted ſeveral Pictures for the Earl of *Bath*, in conjunction with one Mr. *Woodfield*, a Diſciple of *Fuller*, and now living. He died in *London* in the 28th Year of his Age, and about 20 Years ſince.

JACOB PEN,

Was a *Dutch* Hiſtory-Painter in the Reign of King *Charles* II. He was excellent both in Drawing, Colouring and Compoſition, and died in *London* about 20 Years ago.

Mr. *EDWARD PIERCE*,

Was a good Hiſtory and Landskip-Painter, in the Reigns of King *Charles* I. and II. He alſo drew Architecture, Perſpective, *&c.* and was much eſteem'd in his time. Little of his work now remains, the far greater part having been deſtroy'd by the dreadful Fire in 1666. It chiefly conſiſted of Altar-Pieces, Cielings of Churches, and the like, of which laſt ſort there is one yet remaining done by him in *Covent-Garden* Church where are to be found many admirable Parts of a good Pencil. He work'd ſome time for *Van-Dyck*, and ſeveral Pieces of his Performance are to be ſeen at *Belvoir-Caſtle* in *Leiceſterſhire*, the noble Seat of the Duke of *Rutland*. He died in *London* about 40 Years ago, leaving behind him three Sons, who all became famous in their different ways. One was a moſt excellent Car-

ver

ver in Stone, as appears by a noble Marble *Vaſe* of his doing at *Hampton-Court*. There is a fine Head of Mr. *Pierce*, the Father, in Mr. *Seamer* the Goldſmith's poſſeſſion, which was painted by *Dobſon*.

Mr. *FRANCIS le PIPER*,

Was the Son of a *Kentiſh* Gentleman, deſcended from a *Walloon* Family. His Father having a plentiful Eſtate, gave this, his Eldeſt Son, a Liberal Education, and would have had him apply himſelf to the Studies of Learning, or have been a Merchant; but his Genius leading him wholly to *Deſigning*, he cou'd not fix to any particular Science, or Buſineſs, beſides the Art to which he naturally inclin'd. *Drawing* took up all his Time, and all his Thoughts; and being of a gay, facetious Humour, his Manner was Humorous or Comical. He delighted in drawing Ugly Faces, and had a Talent ſo particular for it, that he wou'd, by a tranſient View, of any Remarkble Face of Man or Woman that he met in the Street, retain the Likeneſs ſo Exact in his Memory, that when he expreſs'd it in the Draft, the Spectator, who knew the Original, wou'd have thought the Perſon had Sat ſeveral times for it. 'Tis ſaid of him, that he *wou'd Steal a Face*; and a Man that was not handſome enough to deſire to ſee his Picture, ſat in danger in his Company. He had a Fancy peculiar to himſelf in his Travels: He wou'd often go away, and let his Friends know nothing of his departure, make the *Tour* of *France*, and the *Netherlands*, a Foot and ſometimes his Frolick carry'd him as far as *Grand Cairo*; He never adviſ'd his Friends and

Relations of his Return, any more than he gave them notice of his intended Abſence, which he did to ſurprize them alternatively with Sorrow and Joy. By this means, at ſeveral times, he Travell'd thro' Part of *Italy*, Part of *Spain*, *France*, *Germany*, the *Netherlands* and *Holland*. The greateſt Curioſities that he ſought after were the Works of the Painters, which he examin'd every where with Pleaſure and Judgment, and form'd to himſelf a *Manner* of *Deſign*, which no Man, in that kind, ever Excell'd, and, perhaps, ever Equall'd. Having a good Eſtate of his own, and being Generous, as moſt Men of *Genius* are, he wou'd never take any thing for his *Drawings*. He drew 'em commonly over a Bottle, which he Lov'd ſo well, that he ſpent great part of his Hours of Pleaſure in a Tavern. This was the occaſion, that ſome of his beſt Pieces, eſpecially ſuch as are as Large as the Life, are in thoſe Houſes, particularly at Mr. *Holms*'s, at the *Mitre* Tavern in *Stocks-Market*, where there is a Room, call'd the *Amſterdam*, which is adorn'd with his Pictures in *Black* and *White*. The Room takes its Name from his Pieces, which repreſenting a *Jeſuit*, a *Quaker* preaching, ſome other Preachers of moſt Religions, that were liable to be Expos'd, was call'd the *Amſterdam*, as containing an Image of almoſt as many Religions as are Profeſs'd in that Free City. The two moſt remarkable Figures are the *Jeſuit*, and the *Quaker*, wherein the differing Paſſions of thoſe two Sects are ſo admirably well expreſs'd, that there appears no want of Colours to render 'em Lively and Perfect. He Drew alſo other merry Pieces for one Mr. *Shepherd* a Vintner, at the *Bell* in *Weſtminſter*, which Mr' *Holms* purchas'd to make his Collection of this'

Maſter's

Maſter's Pieces the more Compleat, and the benefit of ſhewing them has not been a little advantageous to his Houſe. Mr. *Le Piper* drew another famous *Droll*-Piece, repreſenting a Conſtable, with his Mirmidons, in very Natural and Diverting Poſtures. He ſeldom deſign'd after the Life, and neglected the Part of Colouring: But yet he ſometimes, tho' very rarely, Colour'd ſome of his Pieces, and, as we are inform'd, was not very unſucceſsful in it. He was a great admirer and Imitator of *Auguſtine Carracci*, *Rembrant Van Rhine's* and *Hemskirk's* Manner of *Deſign*, and was always in Raptures when he ſpoke of *Titian's* Colouring: For, notwithſtanding he never had Application enough to make himſelf Maſter of that Part of his Art, he always admir'd it in thoſe that were, eſpecially the *Italians*. He Drew the Pictures of ſeveral of his Friends in *Black* and *White*, and maintain'd a Character of Truth, which ſhew'd, that if he had thought fit to beſtow ſo much time, as was neceſſary to perfect himſelf in Colouring, he wou'd have rival'd the beſt of our Portrait-Painters in their Reputations. Towards the latter end of his Life, having brought his Circumſtances into a narrower Compaſs than he found them on his Father's Death, he ſometimes took Money. He drew ſome *Deſigns* for Mr. *Iſaac Becket*, who perform'd them in *Mezzo-Tinto*. Thoſe Drafts were generally done at a Tavern; and, whenever he pleas'd, he cou'd Draw enough in half an Hour to furniſh a Week's work for *Becket*. His *Invention* was fruitful, and his *Drawing* bold and true. He underſtood Landskip-Painting, and Perform'd in it to Perfection. He was particularly a great Maſter in Perſpective. In Deſigning of his *Land-*

skips he had a *Manner* peculiar to himſelf. He always carry'd a Long Book about him, like a Muſick Book, which, when he had a mind to Draw, he open'd, and Looking thro' it, made the lower Corner of the middle of the Book his Point of Sight, by which when he had form'd his View, he directed his Perſpective, and finiſh'd his Picture. His Hand was ready, his Strokes bold; and, in his Etching, ſhort. He Etch'd ſeveral Things himſelf, generally on Oval Silver-Plates for his Friends, who being, moſt of 'em, as hearty Lovers of the Bottle as himſelf, they put 'em to thoſe Uſes that were moſt ſerviceable to them over their Glaſſes, and made Lids with 'em for their Tobacco-Boxes. He Drew ſeveral of the Grand Signior's Heads for Sir *Paul Rycaut*'s Hiſtory of the *Turks*, which were Engrav'd by Mr. *Elder*. In the latter part of his Life he apply'd himſelf to the Study and Practice of *Modelling* in Wax, in *Baſſo-Relievo*, in which manner he did abundance of things with good ſucceſs. He often ſaid, *he wiſh'd he had thought of it ſooner, for that ſort of Work ſuited better with his Genius than any*. Had he liv'd longer, he wou'd have arriv'd to a great Perfection in it. Being one time at a Tavern with Mr. *Faithorn*, Mr. *Sturt* the Graver, and others, he Sketch'd a Head with a Coal on a Trencher, and gave it to Mr. *Faithorn*, who touch'd upon it; in the mean time Mr. *Le Piper* drew another on another Trencher, and exchang'd it with Mr. *Faithorn* for that which he had touch'd. They did thus ten times, and between 'em wrought up the Heads to ſuch a height of Force, that nothing cou'd be better done in the kind. Theſe Trenchers are ſtill extant, but we cou'd not hear in whoſe Hands they are at preſent.

preſent. Some time before his Death another Eſtate fell to him, by the Deceaſe of his Mother, when giving himſelf a new Liberty, on the enlarging his Fortune, he fell into a Fever by his free way of Living, and making uſe of an Ignorant Surgeon to Let him Blood, the Fellow prick'd an Artery, which Accident prov'd mortal. He was very fat and corpulent, and that might contribute to the misfortune that happen'd to him in being let Blood: But however heavy his Body was, his Mind was always ſprightly and gay. He was never out of Humour nor Dull, and had he borrow'd more time from his Mirth to give to his Studies, he had certainly been an Honour to his Country. He dy'd in *Alderman-Bury* about 8 Years ago, yet lives ſtill in the Memory of his Acquaintance with the Character of an Accompliſh'd Gentleman, and a great Maſter in his Art. His Pieces are ſcatter'd up and down, chiefly in this City, and the beſt, and moſt of them, are in the hands of Mr. *Le Piper*, his Brother, a Merchant of *London*. His Corps was carried from *Chriſt-Church* Hoſpital, to the Church of St. *Mary Magdalen Bermondſey* in *Southwark*, were 'twas Buried in a Vault belonging to his Family.

R.

REMIGIUS Van LEMPUT alias REMEE.

Was a famous Copyer in the Reign of King *Charles* II. of the neat Maſters, as *Stone* was of the Great *Italians*. He was Native of *Antwerp*, and a great Copyer of *Van-Dyck*, by whom he

was

was much encourag'd. His Pieces sometimes, through the Advantage of Time upon them, pass for that great Masters, now Age has a little embrown'd the *Tint*, softned the Colouring, and perhaps conceal'd some part of the stiffness, whereof he stands accus'd by the Criticks. He had 150 *l.* for Copying *Henry* VII. and *Henry* VIII. in one Piece after *Holbein*, being the Famous Picture that was on the Wall at *Whitehall*, which was afterwards burnt. He was very famous for the best Collection of Drawings and Prints of any of his Time. It was he that bought the celebrated Piece of King *Charles* I. on Horseback by *Van-Dyck*, now at *Hampton-Court*, for a small matter in the Time of the Troubles, which carrying over to *Antwerp*, he was there bid 1000 Guinea's for it, and stood for 1500; but thinking that not enough, he brought it over to *England* again, where the Times being turn'd, and he still insisting on the same Sum, he had the Picture taken from him by due course of Law, after it had cost him a great deal of Money to defend. He died in *London* about 30 years ago.

JOHN RILEY Esq;

Was born in *London* in the year 1646. He was an excellent *English* Portrait-Painter, who arriv'd to his great Skill in that Province, thro' the Instruction of Mr *Zoust*, an extraordinary *Dutch* Master, of whose Manner he retain'd much, tho' perhaps with him he wanted the choicest Notions of Beauty; but for the Painting Part of a Face, few have exceeded him of any Nation whatsoever. Had not the Gout, an

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Enemy to the Sedentary and Studious, carry'd him off, we might have oppos'd a *Riley* to a *Venetian Bombelli*, or to all that the *French* Academy has produc'd, in that Manner of Painting, to this day. His Fame roſe upon the Death of Sir *Peter Lely*, at which time he was recommended to the favour of King *Charles* II. by Mr *Chiffinch*, whoſe Picture he drew. He was afterwards employ'd in Drawing ſome of the King's Children, and at laſt his Majeſty ſat to him himſelf. He alſo drew King *James* II. and his Queen, and King *William* and Queen *Mary* upon the *Revolution*, when he was ſworn their Majeſties Painter. He was very diligent in the Imitation of Nature, and Studying the Life rather than any particular *Manner*, by which means he attain'd a pleaſant and moſt agreeable *Style* of Painting. His Excellence was confin'd to a Head, a great number of which do him Juſtice, even in the beſt *Collections* of our Nation. He was Modeſt and Courteous in his Behaviour, and of an engaging Converſation. He died in the year 1691, at 45 years of Age, and lies buried in *Biſhops*-Gate Church.

PETER ROESTRATEN,

Was born at *Haerlem*, and Diſciple of *Frans Hals*, whoſe Manner he at firſt follow'd, but afterwards falling into *Still-Life*, and having perform'd an extraordinary Piece, that Sir *Peter Lely* ſhew'd to King *Charles*, and which his Majeſty approv'd, he was encourag'd to purſue that way, which he continu'd to his dying Day. He was an excellent Maſter in that kind of Painting, *viz.* in Gold and Silver Plate, Gems, Shells, Muſical Inſtruments, *&c.* to all which he gave an unuſual

fual Luſtre in his Colouring, and for which his Pictures bear a good price. 'Tis ſaid, that one day promiſing to ſhew a Friend a *Whole-Length* of his Maſter *Frans Hals*, and thro' a little delay, his Friend growing impatient to ſee it, he ſuddenly call'd up his Wife (his Maſter's Daughter, whom he had marry'd) and told him ſhe was a *Whole Length* of that Maſter. He died laſt Summer was three years in *James Street*, *Covent-Garden*, and lies bury'd in that Church.

Mrs. *SUSANNAH PENELOPE ROSE*,

Wife to Mr *Roſe* the Jeweller, now living, and Daughrer to Mr *Richard Gibſon* the *Dwarf*, before-mention'd, by whom ſhe was inſtructed in Water-Colours, and wherein ſhe perform'd to Admiration. She not only Copy'd finely, but alſo drew exceedingly well, after the Life in *Little*. She died about 6 years ago, at 48 years of Age, and lies buried in *Covent-Garden* Church.

JAMES ROUSSEAU,

Was a *French* Landskip-Painter, born at *Paris*. He had great part of his Inſtruction from *Herman van Swanevelt*, who marry'd a Relation of his. He afterwards Travell'd to *Italy*, where he Study'd ſome years, and perfected himſelf in Architecture, Perſpective and Landskip, by following the *Manner* of the moſt eminent Painters in that kind, and Studying the *Antiquities*. Returning to *Paris*, he was wholly employ'd, for ſome years, by the King at *Marly*, and elſewhere; but leaving that Service upon the *Perſecution*, he re-

retir'd to *Swiſſerland*, from whence he was invited to return by Monſieur *Louvois*, chief Miniſter of State, upon all the Promiſes of Indemnity imaginable, to finiſh what he had begun; which, refuſing to do, he notwithſtanding made a Preſent to the King of his Drafts and Deſigns for that purpoſe, and moreover nominated a Perſon to perform the Work. After a little ſtay in *Swiſſerland* he came for *Holland*, from whence he was invited over to *England* by the Duke of *Mountague*, who employ'd him at his ſtately Houſe in *Bloomsbury*. Upon his coming over hither, he farther improv'd himſelf in the Study of *Landskip*, and added his Beautiful *Groups* of Trees to the many Drafts he made after Nature, in ſeveral parts of this Kingdom. His Views are commonly Sylvan and Solid, his Waters of all kinds, well underſtood and tranſparent, his *Fore-Grounds* great, and generally well broke; and in a Word, the whole very Agreeable and Harmonious. His skill in Architecture made him often introduce Buildings into his *Landskips*; as he did alſo ſmall Figures after the *Manner* of *Pouſſin*. Many of his Pictures are to be ſeen at *Hampton-Court*, over the Doors; but far greater numbers are at his Grace the Duke of *Mountague*'s in *Bloomsbury*, where in conjunction with *La Foſſe* and *Baptiſt* the Flower-Painter, he did the Stair-Caſe, and many other parts of that magnificent Fabrick. He had all due Encouragement from that noble Peer, who allow'd him a Penſion during Life, which, however laſted but few years after the finiſhing of his Grace's Houſe. When we ſpeak of Painters, we commonly mean what relates to the Performance of their Art, and that we have chiefly con-

confin'd ourſelves to in this Account; but in treating of this Perſon, we might lay a better Scene before us of many Inſtances of Humanity, joyn'd with his Pious and Charitable Acts, eſpecially that at his Death, in bequeathing almoſt all he had to his poor ſuffering Brethren of the *Proteſtant* Perſwaſion here in *England*. He dy'd in *London* about 12 years ago. He executed with his own Hand ſeveral Prints in *Aqua Fortis* after his own Landskips, from whence we may form a better *Idea* of this Maſter's Works. Theſe Plates are now in the Poſſeſſion of Mr *Cooper*, the Print-Seller.

S.

GASPAR SMITZ, better known by the Name of *Magdalen Smith*,

Was a *Dutch* Painter, who came over to *England* about 25 years ago. He practis'd his Profeſſion ſome time in *London*; but afterwards, upon the Encouragement of a Lady of Quality, whom he had inſtructed in his Art, and from whom he receiv'd a conſiderable Penſion, he waited on her Ladyſhip over to *Ireland*, where he gain'd the greateſt Eſteem, and had very large Prizes for his Work. He painted Portraits in Oyl of a ſmall ſize, but his Inclination led him moſt to Drawing of *Magdalens*, from whence he had his Name, and whereof he drew a great number by a certain *Engliſh* Gentlewoman, who paſt for his Wife. Theſe *Magdalens* were very gracefully diſpos'd, beautifully colour'd expreſſing the Character of Grief and Penitence,

and

and the *Whole-Together* handſomely order'd. Mr. *Smitz* had moreover a particular Talent for Painting Fruit and Flowers, inſomuch that one Bunch of Grapes of his Performance was ſold in *Ireland* for 40 *l. Sterling*. He ſeldom fail'd to introduce a Thiſtle into the *Fore-Ground* of his *Magdalens*, which he Painted after Nature with wonderful neatneſs. He inſtructed with Succeſs ſeveral Scholars, who have ſince made good Proficiency in the Art; but though he got a great deal of Money by theſe and other means, yet thro his irregular way of Living, he dy'd poor in *Dublin* about 17 years ago.

Mr. *THOMAS STEVENSON*,

Was bred up under *Aggas*, and became a good Painter, not only in Landskip, but alſo in Figures and Architecture in *Diſtemper*. He was eſpecially eminent for Scene-Painting, tho' his Works are not ſo much in eſteem at this day, as when he liv'd.

Mr. *JOHN STONE*,

Was an extraordinary Copier in the Reigns of King *Charles* I. and II. He was bred up under *Croſs*, and having the Foundation of an exquiſite Drafts-man perform'd ſeveral admirable Copies, after many good Pictures in *England*. He did a great number of them, and they are reckon'd among the fineſt of any *Engliſh* Copier. He did alſo ſome *Imitations* after ſuch Maſters as he more particularly fancy'd, which Performances of his are ſtill had in great Repute, and receiv'd into the beſt *Collections* among us. He

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ſpent 37 years abroad in the Study of his Art, where he improv'd himſelf in ſeveral Languages, being beſides a Man of ſome Learning. He died in *London* the 24th of *Auguſt*, 1653. and lies buried in St, *Martins*.

PETER STOOP,

Was a *Dutch* Battle-Painter, who came into *England*, from *Portugal*, with the late Queen-Dowager. His chief Study was Battles, Huntings and Havens, which he perform'd for ſome time with good Succeſs; but after the arrival of *John Wyke* in *England*, who Painted in the ſame way, his Pictures were not ſo much valu'd by reaſon of the greater Excellency of that Maſter. This *Stoop* etch'd ſeveral Prints of Horſes, as likewiſe Queen-Dowager's Publick Entry. He died here about 20 years ago.

Mr. *ROBERT STREATER*,

Was born in the Year 1624. and bred up to Painting and Deſigning under *Du Moulin*. Being a Perſon of great Induſtry, as well as Capacity, he arriv'd to a very eminent degree in divers Branches of his Art, eſpecially in Hiſtory, Architecture and Perſpective, wherein he excel'd all of his Time in *England*, and ſhew'd himſelf a great Maſter by the Truth of his *Out-lines*, and the Learning of Fore-ſhortning his Figures, as may be ſeen by his Works. He was alſo excellent in *Landskip*, having a mighty Freedom of Pencilling with equal Invention; and was moreover remarkable for *Still-Life*, inſomuch, that there are ſome Fruit of his Painting, yet to be

ſeen,

ſeen, which are of the higheſt *Italian Guſto*, both for Pencilling, Judgement and Compoſition. To do him but common Juſtice, he was the greateſt, and moſt Univerſal Painter that ever *England* bred, which we owe, in ſome meaſure, to his Reading, he being reputed a very good Hiſtorian, which no doubt contributed not a little to his Perfection in that way of Painting. He had alſo a very good Collection of *Italian* Books, Drawings and Prints after the beſt Maſters, was always very vigilant in Drawing in the Academy, and this even in his latter days for the Encouragement of Youth; and, in a Word, he may well be eſteem'd the compleateſt Drafts-man of his Time. Upon the Happy Reſtoration of King *Charles* II. he was made his Majeſty's *Serjeant*-Painter, his Merit having recommended him to that Prince, who was a Judge of Painting, and conſequently knew well how to reward it. At length by continual Study and Aſſiduity, he became ſo afflicted with the *Stone*, that it made the latter part of his Life anxious to him, inſomuch that to get rid of his Pains, which were moſt intollerable, he reſolv'd to be Cut, which King *Charles* hearing of, and having a great kindneſs for him, he ſent on purpoſe to *France* for a Surgeon, who coming over, and performing his Office, tho' he did not die under the Operation, he did not long ſurvive it, for it was, in great meaſure, the cauſe of his Death, in the Year 1680, at 56 Years of Age, after he had liv'd in great Eſteem and Reputation all his Days. His principal Works were at the Theatre at *Oxford*, ſome Cielings at *White-hall*, which are now burnt; The Battel of the Giants with the Gods at Sir *Robert Clayton*'s; the Pictures of *Moſes* and *Aaron*

at St. *Michael's* Church in *Cornhil*; all the ancient and fine Scenes in the Old *Play-Houſe*, and many more of equal Value and Conſideration, which I have not room to infert.

JOHN STBRECHT,

Was a Landskip-Painter, born at *Antwerp* in *Brabant*, and brought up in that City under his Father. He was a cloſe Imitator of Nature in all his Landskips, and in his younger days went upon the *Rhine*, and other adjacent Places, where he Drew ſeveral pleaſant Views in Water-Colours, ſo that he ſpent more of his Life that way than he did in Painting, for which reaſon his *Drawings* were more Valu'd than his Pictures. The occaſion of his coming over hither was this. The Duke of *Buckingham*, in his way home from his Embaſſy in *France*, paſſing thro' the *Netherlands* ſtaid ſome time at *Antwerp*, where meeting with ſeveral of this Maſter's Works in Landskip, he was ſo well pleas'd with them, that he invited him over to *England*, and promis'd to make him his Painter in that way, which, upon his coming over, he perform'd, and he did a great Number of thoſe Pictures for him at *Cliveden*-Houſe: However, after three or four Years ſtay with him, he left him, and perform'd ſeveral Pieces for the Nobility and Gentry of *England*, among whom he was, for ſome time, in vogue. He alſo drew ſeveral ſorts of Cattle with good ſucceſs, which he commonly plac'd in his Landskips. He died about three Years ago in *London*, and lies Bury'd in St. *James's* Church, being 73 Years old.

T.

Mr. *HENRY TILSON*,

Was an *Engliſh* Face-Painter of good Note, born in *London*. After he had been Inſtructed, for ſome time, by Sir *Peter Lely*, in the nature of Face-Painting, he travell'd for *Italy*, where he ſtaid ſix or ſeven Years, and during that time Copy'd with wonderful Care and Exactneſs, a great number of Pictures of the beſt Maſters, by which means at his return to *England*, he became not a little famous in the Portrait way, and was much more accceptable to the Curious in his Art, than he was to a Miſtreſs, whom he had courted for a long time, till at length, thro a Melancholy Habit of Body contracted by her Unkindneſs, and a ſedentary Life he ſhot himſelf with a Piſtol. He had a particular Genius for *Crayons*, in which he perform'd admirably well, after the Pictures of *Correggio*, *Titian*, and the *Carracci*, while he was at *Rome*. He died at 36 Years of Age, and lies buried at St. *Clements*.

V.

HENRY VANDER-BORCHT,

Was born at *Frankendale* in the *Palatinate*, and ſtudied under his Father of the ſame Name. By reaſon of the Wars breaking out, he was remov'd to *Frankfort* in the Year 1636, when the Earl of *Arundel* paſſing by that way in his Em-

baſſy to the Emperor, he took him along with him to *Vienna*, from whence he ſent him to *Italy* to collect what Rarities he could procure there for him. At his return he brought him over to *England*, and he continu'd with him to the Earl's, Death upon whoſe Deceaſe he was prefer'd to the Service of the Prince of *Wales*, afterwards King *Charles* II. when after having liv'd a conſiderable time at *London* in great Eſteem, he return'd to *Antwerp* where he died. His Father was likewiſe very much valu'd by the Earl of *Arundel*, for his fine Collection of Rarities, and *Antique* Curioſities.

JOHN VANDER-HEYDON,

Was a good Face-Painter, and a Native of *Bruſſels*. Coming over to *England*, he work'd for Sir *Peter Lely* in his Draperys and Copying, ſeveral Years, till afterwards marrying, he went into *Northampton-ſhire*, where he was employ'd by moſt of the Nobility and Gentry of that Country. There are ſeveral of his Pictures to be ſeen in thoſe Parts, eſpecially at the Earl of *Gainsborough*'s, my Lord *Sherrard*'s, and at *Belvoir-Caſtle*. He died about nine Years ago at my Lord *Sherrard*'s, and lies buried at *Staplefort* in *Leiceſter-ſhire*.

ADRIAN VAN-DIEST,

Was a fam'd Landskip Painter born at the *Hague*, but whom we may very well term an *Engliſh* Painter, having been brought up here from his Youth. He was chiefly inſtructed by his Father, who commonly drew Sea-Pieces, but

that

that which contributed moſt to make the Son a Maſter, as he often own'd, was drawing after thoſe noble Views of *England* in the *Weſtern* Parts, and along our Coaſts. He alſo drew many of the ruin'd Caſtles in *Devonſhire* and *Cornwall*, being encourag'd by that noble Peer the Earl off *Bath*, at his Seat in thoſe Parts. This Painter's *Diſtances* have a peculiar Tenderneſs, and his Clouds a Freedom, that few have arriv'd at. Had he liv'd in *Italy*, or been more encourag'd there in the ſtudy of his beſt *Manner*, he might have equal'd the greateſt Landskip-Painters either of our own, or other Nations; but the loſs of his Legs early by the *Gout*, and the low Prizes for which he painted afterwards check'd his Fancy, and made him leſs careful in his Deſigns, which on ſome Occaſions would be good Imitations of *Salvator Roſa* and *Bartholomeo*. He began a Set of Prints after ſome very good Drafts done by him after Landskip-Views, but before he could finiſh them, he ended an afflicted Life in the Year 1704, and the 49th of his Age, lying buried in St. *Martin's* Church.

Sir *ANTHONY VAN-DYCK*,

Had his firſt Inſtructions from *Henry Van-Balen* of *Antwerp*, but having ſeen the more admirable Works of *Rubens*, he left *Van Balen* to follow that great Maſter, whom he judg'd more worthy his Imitation. *Rubens* charm'd with his wit, conceal'd nothing from him that was neceſſary to polliſh, and make him a skilful Artiſt, being far from envying or ſeeking to nip his Glory in the Bud, as moſt others would have done.

Whilſt he liv'd with this Maſter there happen'd a Paſſage, which not a little contributed to his Reputation. *Rubens* having left a Picture unfiniſh'd one Night, and going out contrary to Cuſtom, his Diſciples made uſe of that opportunity to ſport and play about the Room, when one more unfortunate than the reſt, ſtriking at his Companion with a *Maul-ſtick*, chanc'd to throw down the Picture, which receiving ſome Damage, as not being dry, the young Men were not a little allarm'd at it, well knowing how very angry their Maſter would be when he came to find his Work ſpoil'd. This made them uſe their beſt Endeavours to ſet Things right again, but finding all ineffectual, they had recourſe, as their laſt remedy to *Van-Dyck*, who was then working in the next Room, entreating him by all means that he would touch up the Picture anew. He complying with their requeſt, did as they would have him, and ſo left the Piece upon the *Eaſel*. *Rubens*, coming next Morning to his Work again, firſt went at a diſtance to view his Picture, as is uſual with Painters, and having contemplated it a little, ſuddenly cry'd out, he lik'd his Piece far better than the Night before, the occaſion of which being afterwards talk'd of, it not a little redounded to the honour of *Van-Dyck*, and encreas'd his Eſteem with his Maſter. Whilſt he liv'd with *Rubens*, he painted a great number of Faces, and among the reſt that of his Maſter's Wife, which is eſteem'd one of the beſt Pictures in the *Low-Countries*. He made two more admirable Pieces for his Maſter, one repreſenting the ſeizing of our *Saviour* in the Garden, and the other the crowning him with *Thorns*. After having finiſh'd theſe two fine Pictures

Pictures, he travell'd to *Italy* to see *Titian*'s Works, and at his return made that incomparable Piece for the Monastery of the *Augustins* at *Antwerp*, consisting of St. *Austin* looking up stedfastly to Heaven, which appears all open and shining with Light. The Prince of *Orange* hearing of his Fame, sent for him to draw his Princess and Children's Pictures, which he perform'd to Admiration. No sooner had these rare Pieces appear'd in Publick, but the most considerable Persons in *Holland* were ambitious to be drawn by the same Hand. The Nobility of *England* and *France* sent likewise on purpose for this curious Artist, that they might partake of the same Happiness, but so numerous were they, that *Van-Dyck* not being able, with his utmost Industry, to content them all, drew only those he had the most Respect for, who gratify'd him accordingly. Being arriv'd in *England*, he was presented to King *Charles* I. by Sir *Kenelm Digby*, when the King not only Knighted him as a peculiar Mark of his Esteem, but also made him a Present of a Massy Gold-Chain with his Picture set round with Diamonds; and besides settled a considerable Pension upon him. He was a Person of low Stature, but well proportion'd; very Handsom, Modest, and extreamly Obliging, and moreover a great Encourager of all those of his Country, who excell'd in any Art, most of whose Pictures he drew with his own Hand, and which were Engraven after him by the best Gravers of that time (as *Bolswaert*, *Vorsterman*, *Pontius*, &c.) and some were etch'd by himself. He marry'd one of the Fairest and Noblest Ladies of the *English* Court, Daughter of the Lord *Ruthen*, Earl of *Gowry*, whose Father being accus'd of a Conspi-

ſpiracy againſt King *James* I. his Eſtate was confiſcated, ſo that he had no great Portion with his Wife, except her Beauty and Quality. He always went magnificently Dreſt, had a numerous and gallant Equipage, and kept ſo noble a Table in his Appartment, that few Princes were more viſited, or better ſerv'd. Towards the latter end of his Life growing weary of Face-Painting, and being deſirous to immortalize his Name by ſome more glorious Undertaking, he went for *Paris* in hopes to be employ'd in the great Gallery of the *Louvre*, but not ſucceeding there he return'd hither, and by his Friend Sir *Kenelm Digby*, propos'd to the King to make *Cartoons* for the *Banquetting*-Houſe at *Whitehall*, the Subject of which was to have been the Inſtitution of the *Order* of the *Garter*, the *Proceſſion* of the *Knights*, in their *Habits*, and the Ceremony of their *Inſtalment*, with St. *George*'s Feaſt, but his Demand of 80000 Pounds being judg'd unreaſonable, whilſt the King was treating with him for a leſs Sum, the Gout, and other Diſtempers put an end to his Life. He was buried in St. *Paul*'s Church, and whatever Monument was ſet up for him, it was deſtroy'd afterwards by the Fire.

WILLIAM VANDER-VELDE, commonly call'd the *Old*,

Was an extraordinary Ship-Painter of *Amſterdam*. Coming over into *England* he was much employ'd by King *Charles* II. for whom he painted ſeveral of the Sea-Fights between the *Dutch* and *Engliſh*. He alſo underſtood Navigation admirably well, and is ſaid to have Conducted the *Engliſh* Fleet to the burning of *Schelling*. He was the Father of a living Maſter, whom no

Age

Age has equall'd in Ship-painting, and this we owe to the Father's Inſtructions, who was an admirable Draftſman of all Maritime Objects. He liv'd at *Greenwich*, to be the more converſant in theſe things, which were his continual Study, and in which King *Charles* II. and King *James* II. gave him all poſſible Encouragement, making him their Painter, with a conſiderable Salary, which was afterwards continu'd to his Son, now living. The Father, in his latter days, commonly drew in black and white, on a Ground prepar'd on Canvas, but which appear'd like Paper. He gave an eaſy freedom to his Sails and Tackle, as alſo to every part of a Ship due Proportion with infinite neatneſs. For his better information in this way of Painting, he had a Model of the Maſts and Tackle of a Ship always before him, to that nicety and exactneſs, that nothing was wanting in it, nor nothing unproportionable. This Model is ſtill in the hands of his Son. *Old Vandervelde* died in *London* about 14 Years ago.

FRANCIS VAN-ZOON,

Was an eminent *Dutch* Painter of Fruit, Flowers and Plants. He was bred up at *Antwerp* under his Father Old *Vanzoon*, a Painter in the ſame way. Having Married a Niece of Serjeant *Streater*'s, ſhe brought him into the Buſineſs of ſeveral Perſons of Quality, which firſt occaſion'd his being known. He painted looſe and free, yet kept cloſe to Nature, and all his Pictures ſeem drawn by the Life. He began ſome large Pieces, wherein he propos'd to draw all the Phyſical Plants in the *Apothecaries* Garden at *Chelſea*, but which Work proving tedious, he deſiſted from

from it, having greater Encouragement other ways. He died here in *London* about four years ago, and lies buried at St. *James's*.

HARMAN VARELST,

Was Elder Brother of the famous *Simon Varelst*, now living. He painted Hiſtory, Fruit and Flowers after a Manner very pleaſant and well colour'd. He Educated ſeveral Sons, and one Daughter, in the ſame way of Drawing, moſt of whom are ſtill living. He ſtudied ſome time at *Rome*, and reſided a while in the Emperor's Court at *Vienna*, which City he left upon the *Turks* coming before it in 1683. He died at *London* about ſeven Years ago, and lies bury'd in St. *Andrews-Holborn*.

HENRY VERGAZOON,

Was a *Dutch* Painter of Landskip and Ruins, but chiefly the latter, which he perform'd exceeding neatly. His Colouring was very natural, but his Landskip-part commonly too dark and gloomy, appearing as if it was drawn for a Night-Piece. He painted ſometimes ſmall Portraits, which were very curious. He left *England* ſome time ago, and died lately in *France*.

F. de VORSTERMAN,

Was Diſciple of *Harman Sachtleven*, and an Extraordinary curious and neat Landskip-Painter in *Little*, in which he may very reaſonably be ſaid to have exceeded all the Painters of his time. He perform'd his Landskips with wonderful Care and Neatneſs after the *Dutch Gout*. He

ſpar'd

ſpar'd no Pains in his Views, which commonly repreſent Places on the *Rhine*, where he had ſtudied and accuſtom'd himſelf to take in a large Extent of Hills and Diſtance. The extravagant Prizes he demanded for his Pictures, hindred him from being often employ'd by King *Charles* II. who was pleas'd with his *Manner* of Painting, eſpecially that Piece he made of *Windſor*-Caſtle, now extant in the *Royal-Collection*. He accompany'd Sir *William Soams* ſent by King *James* II. on an Embaſſy to *Conſtantinople*, but upon that Miniſter's Death he return'd to *France*, and died there. His Deſign in going for *Turky* was to draw all the remarkable *Views* in that Empire, but he was diſappointed by his Patrons Death, without whoſe Protection he durſt not attempt it, to the great Regret of all Lovers of Art.

W.

Mr. *ROBERT WALKER*,

Was an *Engliſh* Face-Painter, Contemporary with *Van-Dyck*, and whoſe Works, by the Life, beſt ſpeak their own Praiſes. He liv'd in *Oliver Cromwell*'s Days, and drew the Portraits of that Uſurper, and all his Officers, both by Sea and Land. The Great Duke of *Tuſcany* bought an Original of *Oliver* by this Maſter; the manner this. Having ſent over to ſome Agent here to purchaſe ſuch a Picture for him, the Perſon could light on none to his mind for a long while, till at length hearing of a Woman, a Relation of the Uſurper's that had one, he went to ſee it, and found it, in all Reſpects, ſo well perform'd, that he bid her a good Price for it. She not wanting Money, told him, ſince ſhe had the

the Honour to be related to the Protector, she would, by no Means, part with his Picture; but the Gentleman still insisting upon having it, and desiring her to set what Price she pleas'd upon it, she thinking to get rid of his Importunity by her exorbitant Demand, ask'd him 500 *l.* for it, when, contrary to her Expectation, he had no sooner heard the Sum nam'd, but he told her she should have it, and accordingly paid down the Money immediately, which she being bound by her Word to take, parted with her Picture even with regret, tho' at so great a Rate. This is to be understood to have happen'd in the Protector's Life time. Mr. *Walker* painted also *Oliver Cromwel*, and Major General *Lambert*, both in one Piece, which Picture is now in the possession of the Earl of *Bradford*. His own Picture drawn by himself now hangs in the Founder's Gallery near the publick Library in *Oxford*. He died a little before the *Restoration*.

Mr. *PARREY WALTON*,

Was an *English* Painter, and Disciple of *Walker*. He Painted *Still-Life* very well, but his particular Excellence lay in knowing and discovering Hands. He was well vers'd in *Italian* Pictures, and had the care of the *Royal Collection*. He was also remarkable for mending the Works of many of the great Masters, that had suffer'd either by Age or ill Usage, and this he did by several of the best Pictures at *Whitehal*. He died in *London* about 7 years ago.

Mr. *WILLIAM WISSING*,

Was a Face Painter, bred up under *Dodaens*, a History-Painter at the *Hague*. Upon his coming

ming over to *England*, he work'd some time for Sir *Peter Lely*, whose *Manner* he successfully imitated, and after whose Death he became famous. He Painted King *Charles* II. and his Queen, King *James* II. and his Queen, the Prince and Princess of *Denmark*, and was sent over to *Holland*, by the late King *James*, to draw the Prince and Princess of *Orange*, all which he perform'd with Applause. What recommended him to the Esteem of King *Charles*, was his Picture of the Duke of *Monmouth*, whom he drew several times, and in several Postures. He drew most of the then Court, and was Competitor with Sir *Godfrey Kneller*, who was at that time upon his Rise. Mr. *Wissing* was a Person whose good Manners and Complaisance, recommended him to most People's Esteem. In Drawing his Portraits, especially those of the Fair Sex, he always took the Beautiful Likeness, and when any Lady came to sit to him, whose Complexion was any ways Pale, he would commonly take her by the Hand, and Dance her about the Room, till she became warmer, by which means he heightned her natural Beauty, and made her fit to be represented by his Hand. He died much lamented, at the Age of 31, at the late Earl of *Exeter*'s (*Burleigh* House in *Northampton-shire*) and lies buried in *Stamford* Church, where that Noble Peer erected a Monument for him, with the following Inscription,

Quem Batava Tellus educavit,
Gallia aliquando fovit,
Anglia cumulatioribus Beneficijs prosecuta est,
Artium, quas varias callebat, justior Æstimatrix.
Vir facillimis & suavissimis Moribus,
Inter Florem & Robur Juventæ,
Vix Trigesimum Secundum Vitæ Annum ingressus,
Willielmus Wissingus Hagensis, *Pictor*

H. S. E.

Pictor Antiquis Par, Hodiernis Major;
Lelij celeberrimi non degener Discipulus.
Heu Fatum præcocis Ingenij!
Quam subitò decerpitur Botrus,
Quia Cæteris festinantius matuescit:
Cujus ad conservandam Memoriam,
Munificentissimus Joannes Comes Excestrensis,
Patronorum Optimus,

P. M. P. C.

Obijt 10. *Die Sept. An.* 1687.

There is a *Mezzo-Tinto* Print of him, under which are these Words,

Gulielmus Wissingus, inter Pictores, sui Seculi Celeberrimos, nulli secundus; Artis suæ non exiguum Decus & Ornamentum.
Immodicis brevis est Ætas———

FRANCIS WOUTERS,

Was born at *Lyere*, in the year 1614, and bred up in the School of *Rubens*. He was a good Painter of Figures in *Small*, chiefly *Nakeds*; as also of *Landskips*. His Merits promoted him to be principal Painter to the Emperor *Ferdinand* II. and afterwards coming into *England* with that Emperor's Ambassador, he was upon the Death of that Prince, made Gentleman of the Bed-Chamber, and Chief Painter to King *Charles* II. then Prince of *Wales*. He liv'd a considerable time at *London* in great Esteem, and at length retiring to *Antwerp*, died there.

Mr.

Mr. *MICHAEL WRIGHT*,

Was an *Engliſh* Portrait-Painter, born of *Scotch* Parents. He Painted the Judges in *Guild-Hall*, which Pieces of his are deſervedly in good Eſteem. He alſo drew a High-Land Laird in his proper Habit, and an *Iriſh Tory* in his Country Dreſs, both which *Whole-Lengths* were in ſo great Repute, at the time when they were done, that many Copies were made after them. Mr. *Wright's* Manner of Painting was peculiar to himſelf. He was well vers'd in Paintings and Drawings of almoſt all Maſters. He was likewiſe well skill'd in Statuary, and had a conſiderable Collection of *Antique* Medals, of which he was an excellent Judge. In his latter days he waited on my Lord *Caſtlemain* in his Embaſſy to *Rome*, and was his Lordſhip's *Major-Domo*. Returning to *England*, he died in *London* about 6 or 7 years ago.

THOMAS Van WYKE, commonly call'd the *Old*,

Was Father of *John van Wyke*, and a famous Painter born at *Haerlem*. He Painted Landskip, eſpecially Havens and Sea-Forts, Shipping and ſmall Figures; but his particular Excellency lay in repreſenting Chymiſts in their *Laboratories*, and Things of like Nature. He follow'd the *Manner* of *Peter de Laer*, alias *Bamboccio*. He left *England* after he had liv'd abroad a conſiderable Time, and died here about 20 years ago.

JOHN Van WYKE,

Son of the before-mention'd, was a *Dutch* Battel-Painter of great Note. He has both in his Horſes

Horſes and Landskips, a great Freedom of Pencilling and good Colour; as alſo a great deal of Fire in moſt of his Deſigns, ſome of which are very large, eſpecially thoſe of Sieges and pitch'd Battels, as at *Namur*, the *Boyn*, *&c.* His Hunting-Pieces are alſo in great Eſteem among our Country-Gentry, for whom he often drew Horſes and Dogs by the Life, in which he imitated the Manner of *Woverman*. He died at *Mortlack*, where he had liv'd for ſome time, about the year 1702.

Z.

Mr. *ZOUST* or *SOEST*.

Was an eminent *Dutch* Face-Painter, who came into *England* about 50 years ago, and found here Encouragement ſuitable to his Merit. The Portraits he drew after Men are admirable, having in them a juſt bold Draft, and good Colouring; but he did not always execute with a due regard to Grace, eſpecially in Women's Faces, which is an Habit can only be acquir'd by Drawing after the moſt perfect Beauties, of which 'tis ſufficiently known, our Nation is better ſtor'd than his Country. What we owe more eſpecially to him, is for his educating Mr. *Riley*, of whom I have ſpoken elſewhere, at large; and therefore, ſhall not need to repeat any thing here. Mr. *Zouſt* painted ſeveral Perſons of very great Quality. His Colouring was very warm, and he was a great Imitator of Nature, but for the moſt part he was unfortunate in his Choice. He died in *London* about 30 years ago.

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